BON JOVI ALBUM DETAILS!

KERRANG!

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No. 410
September 19,
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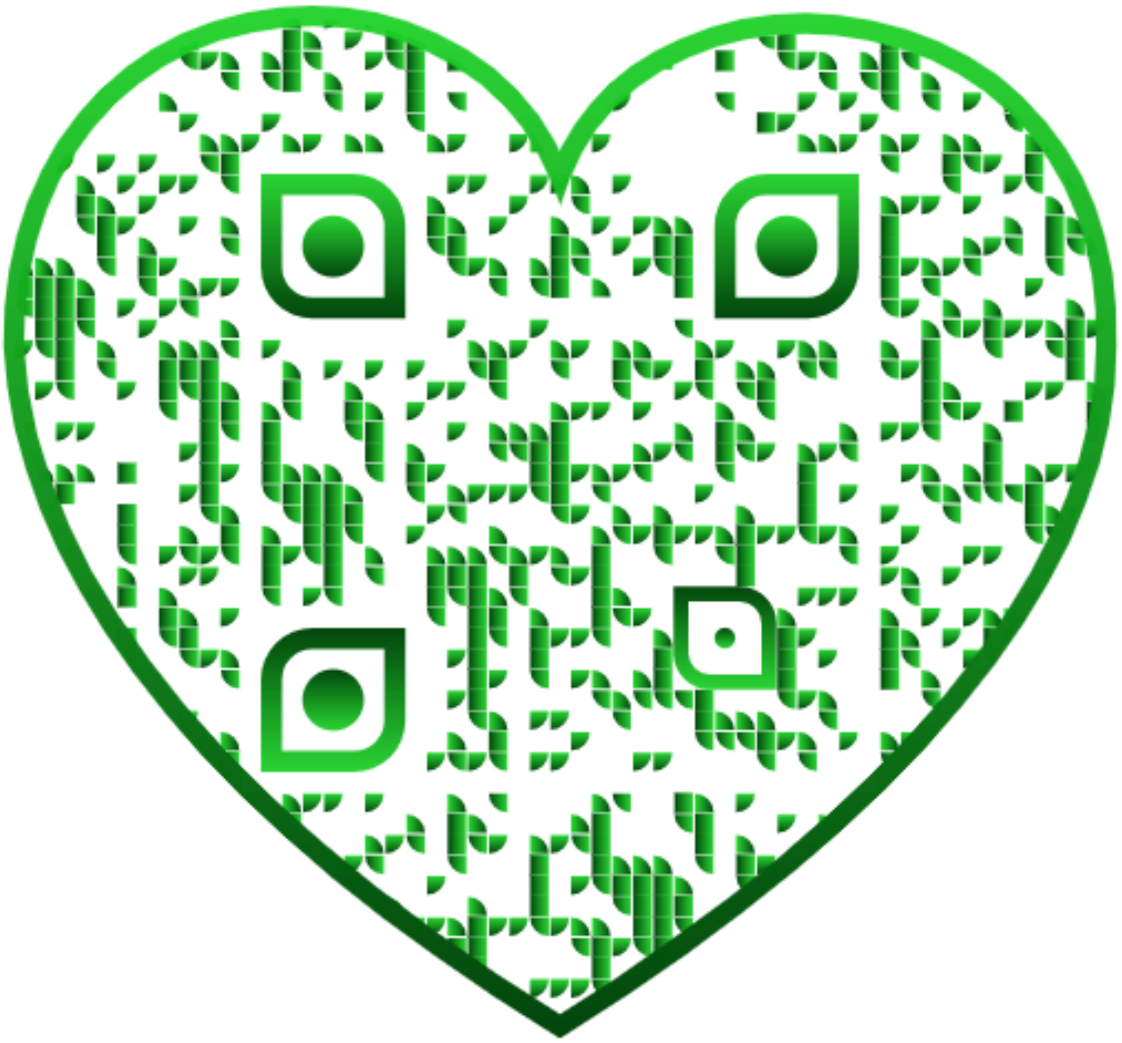
THE BLACK CROWES
PART II: RICH ROBINSON ON HIS LOST GENERATION AND A NEAR MISS WITH IZZY STRADLIN'!

DEMO SEED
MONSTER MAGNET
FEAR FACTORY

Pix Mark Leialona/Ross Halfin

FREE INSIDE
EPIC POSTER PULL-OUT!



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FEAR FACTORY

Dino Cazares tells **Mike Gitter** that if you're a Hispanic guitarist in a Death-ish band from South Central LA, your problems are only just beginning...
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In part two of our on-the-road exclusive, **Paul Elliott** lends an ear to the quiet one of the Rotten Twins, **Rich Robinson**. Does this man *ever* smile?...
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FAITH NO MORE

Cover story: It ain't been an easy ride for the scruffy San Franciscans, as they traipse across the US as the junior partners in the biggest rock 'n' roll circus of the decade. And what's worse – they've got **Chris Watts** in tow as they hit Texas!
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MONSTER MAGNET

***Mörat* – out on the road with the New Jersey burn-out hopefuls – was just thankful he didn't have to share the ferry journey with *Dave Wyndorf* and Co...**
PAGE 26

Pic Paul Harries

MAYHEM

Pic Ross Halfin

MEN WITH THE CHILD IN THEIR SONGS

■ *BON JOVI* release a new single on October 12.

It's titled *'Keep The Faith'*, and was written by *Jon Bon Jovi*, guitarist *Richie Sambora* and long-time writing partner *Desmond Child*. The same combination penned many of the band's biggest hits, including *'You Give Love A Bad Name'* and *'Livin' On A Prayer'*.

The single has been produced by *Bob Rock*, but a dance version of the track is being remixed by *Jesus Jones* mainman *Mike Edwards*! The song apparently has a "groovy" intro, but develops into what a label spokesperson called "a massive rocker"!

Bon Jovi's fifth album, also titled *'Keep The Faith'*, is released in November. It follows a lengthy lay-off during which Sambora and Jon Bon Jovi indulged in solo projects. Bon Jovi's last album was 1988's *'New Jersey'*, which sold nine million units worldwide.

Among the tracks set for inclusion on 'Keep The Faith' are *'Bed Of Roses'*, a 10-minute epic titled *'Dry County'*, *'I'll Sleep When I'm Dead'*, plus two more titles written with Desmond Child.

The album's cover features a band photograph by *Anton Corbijn*, who shot the cover of *U2*'s *'The Joshua Tree'*.

OPEN MOUTHED

■ **PANTERA** RELEASE a single on September 28 to coincide with their UK dates as support to **Megadeth.**

'Mouth For War' is taken from the band's latest album, **'A Vulgar Display Of Power'**, and is backed by several live tracks.

The 12" features a "super-loud" cut of **'Mouth Of War'** alongside the album version, plus live recordings of **'Domination'** and **'Primal Concrete Sledge'**, taken from the 1991 **Moscow Monsters Of Rock festival.** The CD features **'Rise'** and live versions of **'Cowboys From Hell'** and **'Heresy'.**

The single has apparently been cut as loud as is technically possible before distortion sets in.

A compilation of Pantera promo videos, entitled **'Cowboys From Hell'**, is released on the same day as the single. It includes home video footage and cameo appearances from **Slayer, Alice In Chains, Exodus, Prong, Suicidal Tendencies** and **Judas Priest's Rob Halford.**

■ **MUDHONEY** HAVE announced an extensive UK tour for October.

The "loveable grunge gurus" from Seattle play **Sheffield University** October 8, **Glasgow Barrowlands** 9, **Manchester Academy** 11, **Newcastle Polytechnic** 12, **Liverpool University** 14, **Birmingham Hummingbird** 15, **Cardiff University** 16, **Leeds University** 17, **Nottingham Rock City** 19, **Norwich Waterfront** 20, **London Kilburn National** 22, **Cambridge Junction** 23, **Bristol University** 24.

Mudhoney's third album – their first for new label Reprise – is titled **'Piece Of Cake'** and is out on October 5.

ROBINSON 'TWICE AS HARD'

■ *THE BLACK Crowes'* singer *Chris Robinson* has been threatened with charges of assault by Washington DC's Metropolitan Police Department after an incident at the city's *Constitution Hall* on September 7.

During a sell-out show by the Crowes, Robinson is alleged to have "kicked a security guard in the head with his boot.." However, Robinson regularly performs barefoot, as illustrated in last week's *Kerrang!.*

Robinson claims he put his foot on the guard's shoulder in an attempt to stop him harrassing a female fan, *Susan Mulholland.*

Said Mulholland: "I was upfront enjoying the show and this 200 pound security guard started pushing me away from the stage with physical force."

The guard allegedly responded to Robinson's intervention with an obscene gesture and a verbal threat to "get" the singer after the show.

Two security firms, *Falcon* and *Combat*, were working at the concert. The former have filed charges against Robinson with the police department.

The Black Crowes will tour the UK in November or December. Dates will be revealed exclusively in *Kerrang!* during the next few weeks.

Pic Eddie Malluk/Repfoto

DIRTY GIRL

■ *ALICE IN Chains* release their second album, *'Dirt'*, via Columbia on October 5.

The full tracklisting is as follows:

Side One; *'Them Bones', 'Dam That River', 'Rain When I Die', 'Down A Hole', 'Sickman', 'Rooster'.*

Side Two; *'Junkhead', 'Dirt', 'God Smack', 'Hate To Feel', 'Angry Chair', 'Would?'*

The last track also features on the soundtrack to the movie *'Singles'*. The film, in which various members of *Pearl Jam* star as *Matt Dillon*'s backing band *Citizen Dick*, is due to go on release in the UK in October.

■ *KERRANG!* IS expanding its listings sections over the next few months. We'll soon be featuring extensive listings of the following:

Heavy Metal and rock-related national, regional and cable/satellite television programmes.

Heavy Metal/rock national and regional radio shows.

Heavy Metal/rock clubs and rock nights around the UK.

If you'd like your show/club/rock night included, send full details of date/venue/station/running time to: **Paul Elliott, News Editor,** *Kerrang!*, **52-55 Carnaby Street, London W1V 1PF.**

■ **MAGNUM** HAVE retitled their new album **'Sleepwalking'.**

Released on October 12, 'Sleepwalking' is the band's first album for new label Music For Nations. Magnum split from Polydor after the release of a double live album, **'Spirit Live'**, in September 1991.

The veteran pomp rockers hit the road in the UK next month.

IZZY and band: (L to R) Charlie Quintana, Rick Richards, Stradlin', Jimmy 'Two Fingers' Ashhurst.

IZZY BACK ON THE FIDDLE AGAIN!

■ ***IZZY STRADLIN'*** **plays his debut UK solo show at *London Harlesden Mean Fiddler* on October 9.**

The former *Guns N' Roses* star will bring with him the band which cut his new EP *'Pressure Drop'* – released on Geffen this week – and album *'Ju Ju Hounds'*, which follows on October 13. Also titled The Ju Ju Hounds, the band features bass player *Jimmy 'Two Fingers' Ashhurst*, guitarist *Rick Richards* and drummer *Charlie Quintana*.

Tickets for the show are priced £7.

JUST SHADIN' IT...

■ **ROCKY SHADES**, formerly the frontman for legendary Evesham-based cock rock shockers **Wrathchild**, tours the UK in October and November with his new band, provocatively titled **One Track N' Dirty**.

See the stikky-fingered, stakk-heeled strutter at **Newbold-On-Stour Newbold Hall** October 2, **Bromsgrove Coach And Horses** 4, **Leamington Spa Bedford Inn** 6, **Swansea Martha's Vineyard** 7, **Newbury Clocktower** 8, **Worcester Kings Head** 10, **Calne Spangles** 15, **Abingdon Red Lion** 16, **Bury Horse And Jockey** 18, **Woodstock Punchbowl** 22, **Stockport Yanks** 23, **Banbury Mill Arts Centre** 24, **Daventry Saracens Head** 25, **Stratford-Upon-Avon Green Dragon** 29, **Derby Island Rock Club** 30, **St Austell Holmbush Inn** November 6, **Redruth London Brewhouse** 7.

One Track N' Dirty also appear alongside **Zodiac Mindwarp And The Love Reaction** and **The Hamsters** at the **Camber Sands Rock 'N' Blues Weekender** on November 21.

The band are also planning to demo some material soon.

■ **HARDLINE**, THE new group put together by former **Journey** guitarist **Neal Schon**, will support **Extreme** on their UK tour in December.

Hardline's debut LP, **'Double Eclipse'**, was issued through MCA in April of this year.

■ **UGLY KID Joe** have added three dates to their October tour.

They play **Norwich UEA** October 10, **Nottingham Rock City** 11, **Bristol Bierkeller** 12.

■ MUCH-TRAVELLED rock institution **Blue Öyster Cult** play **London Kentish Town Town And Country Club** on October 13 as part of a brief European tour.

No further UK dates are expected.

■ **SOLE ASYLUM**, London-based rockers and *Kerrang!* Demo Seed winners, have parted company with singer **John Phillips** and are seeking a replacement.

Interested parties should send tape/bio/picture to: **PO Box 1900, London N5 1EP.**

Phillips is also looking to get a new band together. Contact: **32 Sycamore Road, High Wycombe, Bucks HP12 4TU.**

■ LIVERPUDLIAN DOOM Metal combo **Anathema** release a four-track EP, titled **'Crestfallen'**, through Peaceville on November 2.

Their debut LP, **'Serenades'**, has had its release delayed until January 1993.

■ SPECIAL GUEST star presenters will host Midlands-based **Signal Radio**'s 'Rockin' The UK' show while DJ **Paul Anthony** suns himself in Florida.

Thunder's **Danny Bowes** and **Harry James** are at the controls on September 19, followed by **Scott Gorham** (ex-**Thin Lizzy** and now of **21 Guns**) September 26 and **Magnum**'s **Bob Catley** and **Tony Clarkin** October 3.

Signal broadcasts from Manchester through Cheshire, Staffordshire and surrounding areas on 96.4 FM, 96.9 FM, 102.6 FM, 104.9 FM and 1170 AM.

HATE NOW LOVE-LESS

■ **LOVE/HATE** have parted company with guitarist **Jon E Love.**

The split comes mere weeks after the band were dropped by their US record company Columbia.

Love/Hate are already rehearsing with an un-named guitarist in their hometown, Los Angeles, and have written an album's worth of new material.

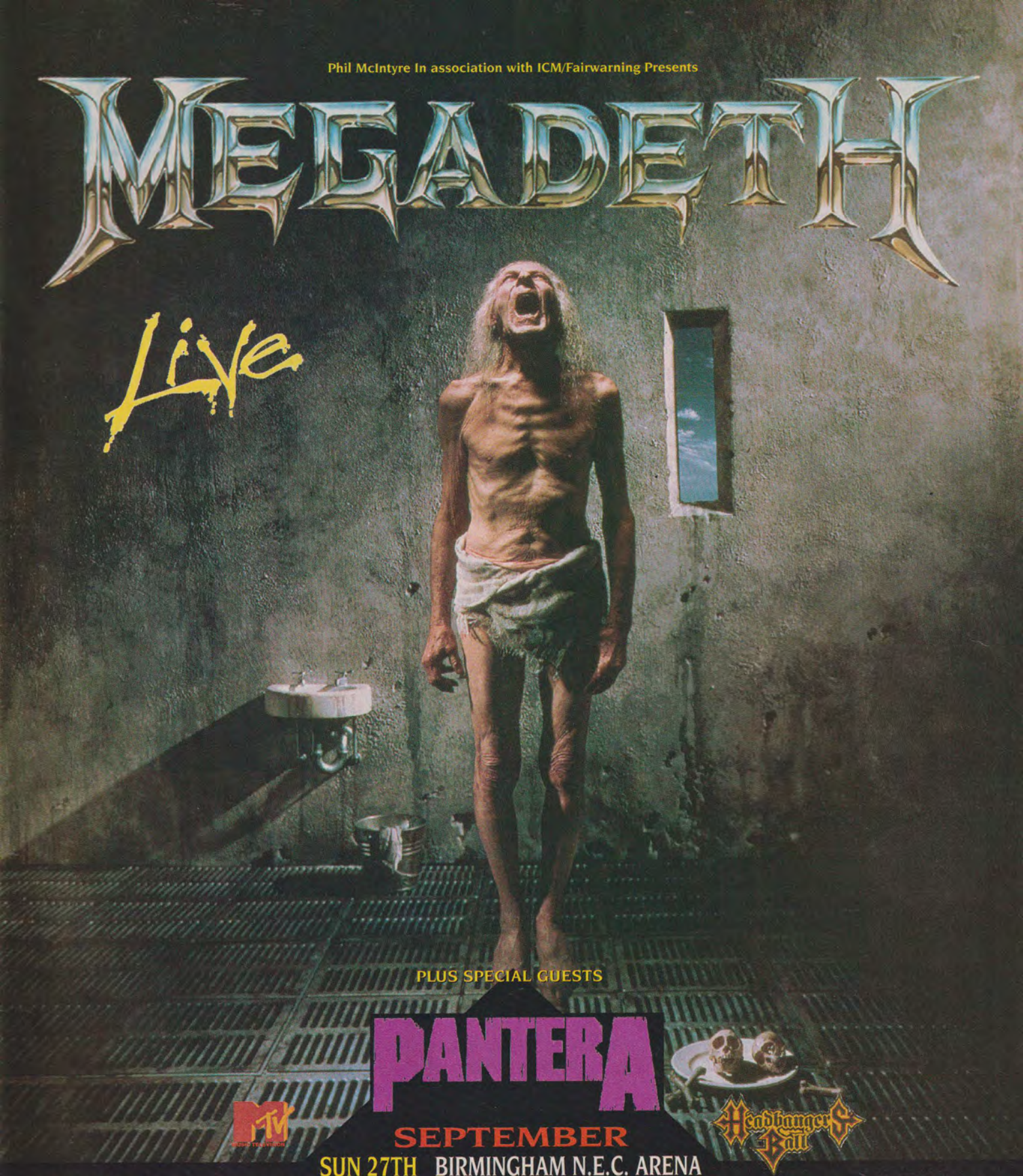
The identity of the new guitarist – and Love/Hate's plans for the future – will be exclusively revealed in *Kerrang!* within the next few weeks.

MAYHEM

Phil McIntyre In association with ICM/Fairwarning Presents

MEGADETH

Live



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Tickets priced £10 & £12 for Birmingham, London, Newcastle and Manchester and £12 for the remaining dates are available from box offices and all usual agents. Barrowlands subject to booking fee

THE SINGLE 'SKIN O' MY TEETH' COMING OCTOBER 5TH • SENSES ALERT FOR SOME MEGA FORMATS

MAYHEM

KURT COBAIN: "Alright, Axl, outside, son..."

Pic Michael Petroni/SIN

LARS ULRICH: "Alright, darlin'? Fancy a drink?"

Pic Ross Halfin

ROSE, ULRICH, COBAIN RUN WILD AT MTV AWARDS!

■ *GUNS N' Roses, Van Halen, Metallica* and *Nirvana* were all honoured at the 1992 *MTV Music Video Awards* on September 10.

Guns N' Roses collected the *Michael Jackson Video Vanguard Award* for their string of videos from the *'Use Your Illusion'* albums. The whole band accepted the award – presenting a united front in the face of rumours that they are to split – before singer *W Axl Rose* launched into an emotional speech.

Rose began by insisting that the band's "misunderstood" videos do make sense if viewed as a body of work. The videos apparently follow the lines of a short story, entitled *'Missing You'*, by rock writer *Del James*, a close friend of Rose's.

Rose also spoke of the help he has received from a therapist, and how therapy has led him to overcome the trauma of childhood sexual abuse. Footage of the singer pre and post therapy was then shown! First Axl appeared angry, red-faced, screaming into his mike, then he was pictured singing *'Paradise City'* in a more sedate fashion.

Reports of a scuffle between Rose and Nirvana's *Kurt Cobain* at the award ceremony ran in Britain's tabloid press last week. Rose and Cobain allegedly stood toe-to-toe, trading insults, before MTV officials intervened.

Nirvana performed live during the ceremony, and at the end of their set, drummer *Dave Grohl* shouted repeatedly, "Hi, Axl!"

Nirvana were awarded *Best New Artist In A Video* for *'Smells Like Teen Spirit'*.

Van Halen received the premier award, *Best Video Of The Year*, for *'Right Now'*, while Metallica won the *Best Metal/Hard Rock Video* category with *'Enter Sandman'*.

Metallica drummer *Lars Ulrich* was also featured in the British dailies' pop pages after he reportedly made a drunken romantic lunge at supermodel *Cindy Crawford,* wife of actor *Richard Gere*, as she presented the band with their award.

GILLAN AND PURPLE PATCHED UP

■ **DEEP PURPLE** are heavily rumoured to have reunited with singer **Ian Gillan.**

This will be Gillan's third tenure in the band. The singer quit Purple for the second time in 1988 after the **'Nobody's Perfect'** album, and was replaced by former **Rainbow** frontman **Joe Lynn Turner.**

The band made one album with Turner, **'Slaves And Masters'**, which sold reasonably

■ TEXAN POWER trio **King's X** have split with manager and producer **Sam Taylor.**

■ **WHITE LION** have a posthumous compilation album released through Atlantic on September 28.

'The Best Of White Lion' features the following tracks:

'Wait', 'Radar Love', 'Broken Heart', 'Hungry', 'Little Fighter', 'Lights And Thunder', 'All You Need Is Rock 'N' Roll' (a previously unreleased live recording from The **Ritz** theatre in the band's native New York), **'When The Children Cry', 'Love Don't Come Easy', 'Cry For Freedom', 'Lady Of The Valley'** (also live from The Ritz), **'Tell Me'** and **'Farewell To You'.**

White Lion recorded four albums, three for Atlantic, and scored a Number One US single with 'When The Children Cry'.

Since the band split earlier this year, singer **Mike 'Top Gooner' Tramp** has formed a new band, **Freak Of Nature.** Guitarist **Vito Bratta** has also put a new group together and has retained his recording contract with Atlantic.

Pic Alex Solca/Photofeatures

'HEADING FOR THE UK

■ ***MOTÖRHEAD*** **HAVE announced a full UK tour for November in support of their latest album, *'March Or Die'*.**

The British Metal stalwarts play *Sheffield City Hall* November 8, *Wolverhampton Civic Hall* 9, *Glasgow Barrowlands* 10, *Manchester Apollo* 11, *Newport Centre* 13, *Liverpool Royal Court* 14, *London Hammersmith Apollo* 15, *Portsmouth Guildhall* 16.

All tickets are priced *£10*, except London, which are *£11*.

EVERYBODY WANTS THUNDER

■ ***THUNDER*** **HAVE added four more dates to their October UK tour.**

The chirpy Sarf Londoners play *Belfast Ulster Hall* October 1, *Ipswich Regent Theatre* 10, *Hanley Victoria Hall* 15, *Newcastle City Hall* 23.

The band also have a new single out on September 21. Titled *'Everybody Wants Her'*, it's lifted from the band's Number Two album *'Laughing On Judgement Day'*, which was denied Number One placing on the UK chart by *Kylie Minogue*'s latest!

The flipside of the seven-inch features a new song, *'Dangerous Rhythm'*, while the 12" carries an acoustic version of *'Higher Ground'*. The CD includes both these tracks plus an acoustic version of the hit single *'Dirty Love'*.

■ PEACEVILLE RECORDS celebrates its fifth year and 51st release with a low-priced double CD/cassette compilation, titled **'Volume 4'**, and out on October 5.

The album features tracks from **Autopsy, Pentagram, Paradise Lost** and many more.

■ **DEF LEPPARD**'S latest single, **'Have You Ever Needed Someone So Bad'**, is issued as a collector's edition CD on September 21.

This new format features three additional tracks performed by **The Acoustic Hippies From Hell** – namely Def Leppard, minus drummer **Rick Allen**, plus three members of Irish folk stars the **Hothouse Flowers.**

The three tracks are **'From The Inside'** (composed by Leppard vocalist **Joe Elliott**) and covers of **The Rolling Stones' 'You Can't Always Get What You Want'** and **Jimi Hendrix**'s **'Little Wing'.**

■ **BAD COMPANY** release a new album via Atco on September 28.

Produced by **Terry Thomas**, it's called **'Here Comes Trouble'** and features the following tracks:

Side One; **'How About That', 'Stranger Than Fiction', 'Here Comes Trouble', 'This Could Be The One', 'Both Feet In The Water'.**

Side Two; **'Take This Town', 'What About You', 'Little Angel', 'Hold On To My Heart', 'Brokenhearted', 'My Only One'.**

The band's line-up, which has changed many times since their '70s heyday, currently features vocalist **Brian Howe**, guitarists **Mick Ralphs** and **Dave Colwell**, drummer **Simon Kirke**, and ex-Foreigner bassist **Rick Wills.**

■ **CANNIBAL CORPSE** have made one alteration to their November UK tour itinerary.

They now play **Reading 21 South Street** on November 6 and not **Birmingham Edwards.**

■ **KING DIAMOND**, ex-pro footballer turned 'Prince Of Horror Metal', has a definitive anthology released through Roadrunner on October 5.

Titled **'A Dangerous Meeting'**, the album culls eight tracks from the King's years with the newly reformed **Mercyful Fate**, plus another nine from his solo career, including the extraordinarily-titled **'No Presents For Christmas'!**

Pic Ross Halfin

MAYHEM

Pic Gene Ambo

■ **SILVER HEARTS** – "a multi-coloured rollercoaster ride of rock power, punk energy and pop memorabilia"! – play **London Marquee** September 22.

Support comes from **Pipe Dream** and **Dynamitte Inc.**

Silver Hearts enter a studio shortly with producer **Tony Harris.** A release on the Mutton Jeff label is scheduled for Spring 1993.

■ **AEROSMITH** HAVE begun recording a new album at **Little Mountain Studios** in Vancouver with producer **Ken Lomas.**

The album is scheduled for release on the Geffen label early next year.

■ **GWAR** HAVE announced a half dozen UK gigs as part of their **'Europe Must Be Destroyed'** tour.

The American splattercore gods play **Middlesbrough Arena** October 1, **Newcastle Riverside** 3, **Nottingham Rock City** 4, **Bradford Queens Hall** 6, **Manchester International II** 7, **London Camden Palace** 11.

■ NEW YORK Hardcore quartet **Sick Of It All** release their second album on September 21 through Roadrunner.

The album is titled **'Just Look Around'**. Sick Of It All will tour the UK in November.

■ **SHY** HAVE replaced vocalist **Tony Mills** with **John 'Wardi' Ward** and are now known as **Crazy Crazy.**

The band tour in November.

SUICIDES INCREASE

■ *SUICIDAL TENDENCIES* have announced – exclusively to *Kerrang!* – a one-off UK date for October.

The Venice Beach skate-punk pioneers play *London Kentish Town Town And Country Club* October 8.

Tickets are *£9.50.*

The band last played the UK as part of the *Clash Of The Titans* tour.

ACID TEST

■ FORMER **ACID Reign** singer **H** has put together a new band titled **Strange Thing.**

The band, whose new material apparently bears little resemblance to Acid Reign, have just begun gigging.

■ **BEDLAM CHOIR**, who are based in Sheffield but boast a Latvian axe hero in **Dmitry Fedotov**, support **Saxon** at **Sheffield City Hall**'s 60th Anniversary party on September 21.

Also featured on the bill are fellow Sheffield rockers **Diesel.**

Bedlam Choir have just recorded their debut EP.

■ THE **GLORY Strummers** – formed from the debris of the **Heartbreak Angels** – release their debut EP, **'Retrograde Steps'**, on indie label Cheapskate in November.

They undertake a national tour at the end of October, but in the meantime play **Doncaster Jug** September 26 and **Nutley Shelley Arms** 30.

■ LA ROCKERS **The Poorboys** have their debut album released by Hollywood on October 5.

The album was produced by **Andy Wallace,** and is titled **'Pardon Me'**. A single, **'Brand New Amerika'**, is out on September 14, backed with two more tracks from the LP, **'Make Your Move'** and **'The Healing'.**

Says bassist **Joey Phillipy** of 'Brand New Amerika': "In a way, we're all f**ked these days. This song just reflects it."

■ SCOTTISH MELODIC rockers **Knightrider** are seeking new management.

Interested parties should contact: **Tam Toye, 7 Wellmeadow Street, Paisley, Renfrewshire, Scotland.**

CHEMICAL WARFARE

■ *NAPALM DEATH* have a compilation of their singles released by Earache on September 21.

The album is titled *'Death By Manipulation'* and features many tracks that have been unavailable since the original singles were deleted some years ago. Also included are four tracks previously exclusive to a Japanese flexi-disc which has also long been deleted.

The full tracklisting is as follows:

Side One; *'Mass Appeal Madness', 'Pride Assassin', 'Unchallenged Hate', 'Social Sterility', 'Suffer The Children', 'Siege Of Power', 'Harmony Corruption'.*

Side Two; *'Rise Above', 'The Missing Link', 'Mentally Murdered', 'Walls Of Confinement', 'Cause & Effect', 'No Mental Effort', 'Multi-National Corporations (Part II)', 'Changing Colours', 'From The Ashes', 'Understanding', 'Stalemate'.*

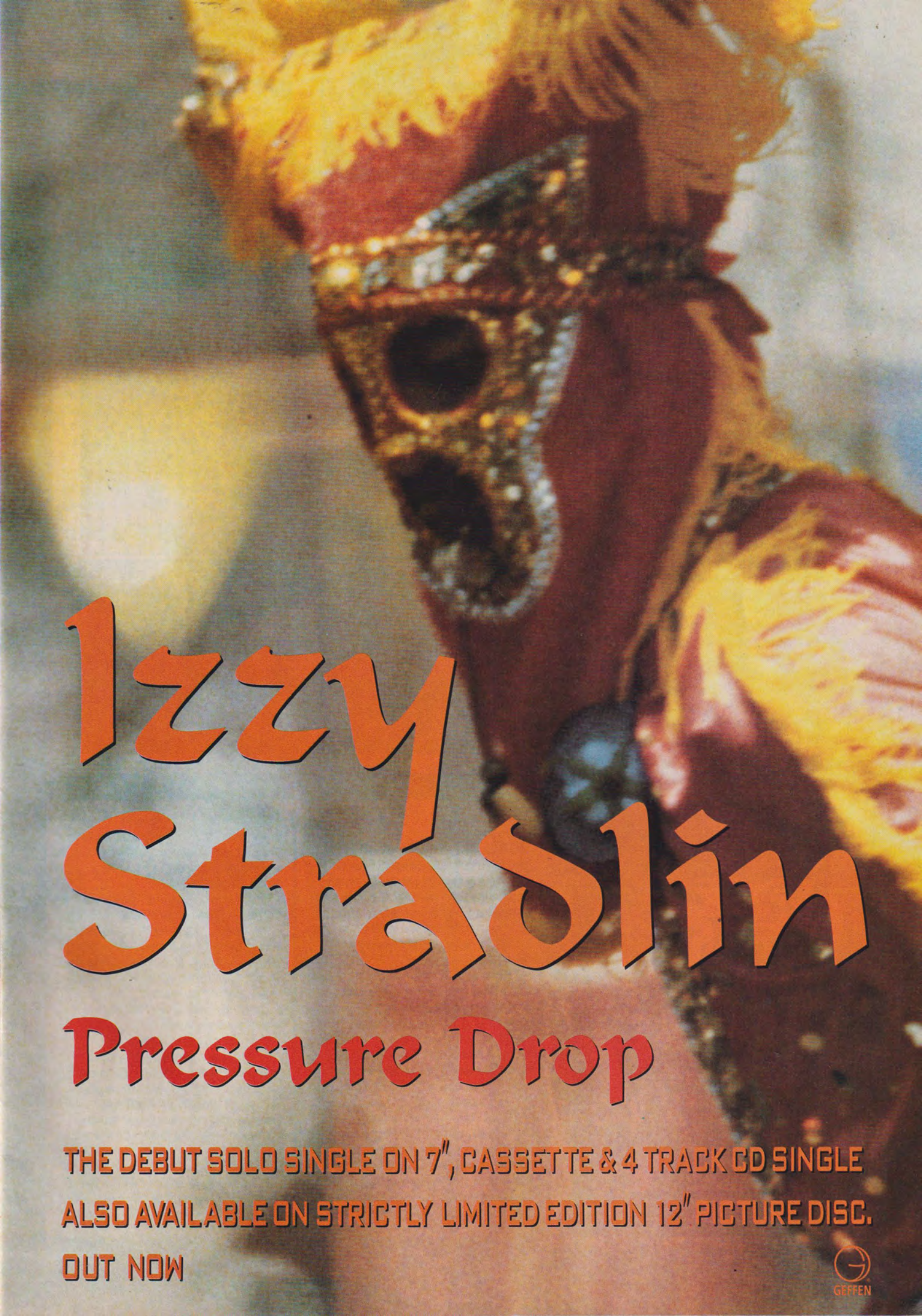
All tracks on Side One were recorded by *Barney Greenway* (vocals), *Mick Harris* (drums), *Shane Embury* (bass) and *Mitch Harris* and *Jesse Pintado* (guitars). Side Two features the band's original line-up; Mick Harris, Shane Embury, *Lee Dorrian* (vocals) and *Bill Steer.*

Napalm Death are currently touring the US with labelmates *Carcass, Cathedral* and *Brutal Truth.*

Mick Harris is featured on the new album by *Painkiller*, the occasional band he put together with jazz saxophonist *John Zorn* and bassist *Bill Laswell.* The album is titled *'Buried Secrets'* and is released by Earache on October 26.

It features the following tracks: *'Tortured Souls', 'One-Eyed Pessary', 'Trailmarker', 'Blackhole Dub', 'Buried Secrets', 'The Ladder', 'Executioner', 'Black Chamber', 'Skinned', 'The Toll'.*

Justin Broadrick and *CC Green* of *Godflesh* guest on two of the tracks.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HENRY ROLLINS 'Big Ugly Mouth', 'Human Butt', 'Live At McCabe's', 'Sweatbox' (Touch And Go/Quarterstick import)

FOUR ALBUMS. Seven years plus. Five years of Rollins' talking shows. Henry Rollins' brain, sense of irony and humour are like muscles pumped like iron.

Juiced beyond belief, he's talking a mile a minute, making life, even at its worst, seem somehow bearable. Rollins, the man of steel, muscle and India ink, hits the words like iron, just as hard with or without the music, like Lenny Bruce on steroids, Martin Sheen as Captain Willard, home from 'Apocalypse Now' and doing stand-up comedy.

The man is as hilarious as he is sardonic. This is the side you don't get from Rollins' published output, the glimpse or two you might get if you listen hard while the Rollins Band is tuning. It's a lot for one sitting, but worth it as our man Henry goes on about his indoctrination into the wonderful world of sex in a strange man's truck as a kid on vacation with his mom in Greece, the inner meaning of getting spat on by punks in Zagreb, Yugoslavia, tales from the road, buses, trains, planes and automobiles, stories about exhaustion, stupidity and depression.

The scenarios are brilliant, particularly a bit from 'Human Butt' entitled 'Adventures Of An Asshole', where Rollins and Co are on tour in Oz. Henry, at a photoshoot, nearly kills a fisherman by tossing rocks off a cliff.

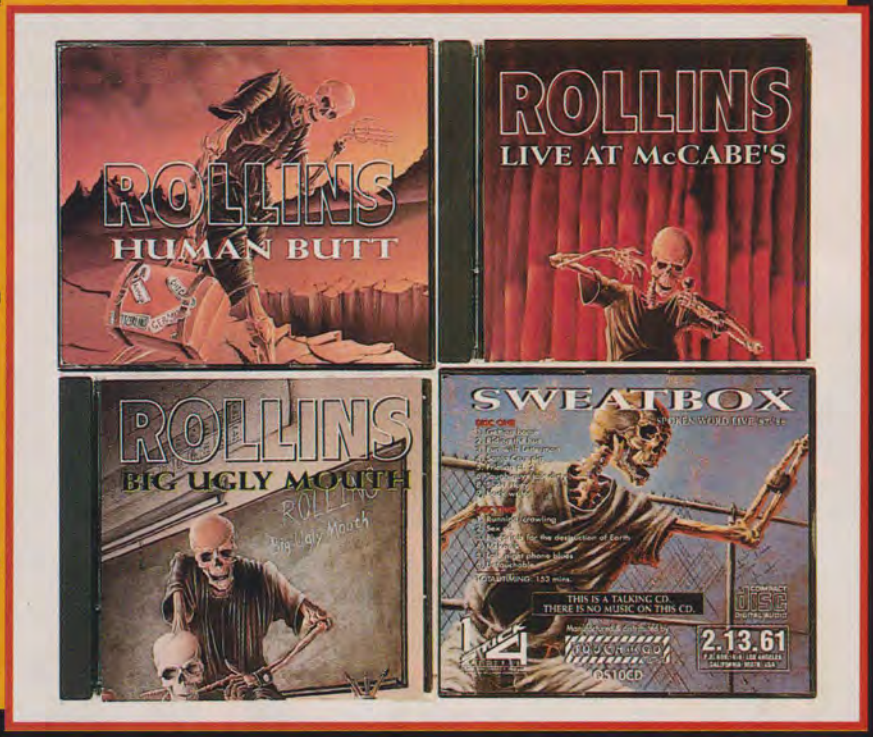
"I thought it was great!" Hank beams. "The fisherman, who the rock landed about three feet away from, didn't think it was too cool at all, though."

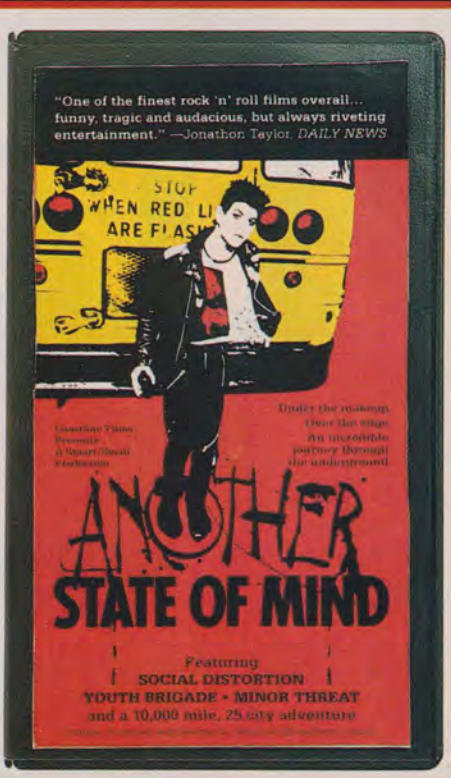
The rest of vignette consists of Henry squirming his way through the session in fear of the mob of Australian fishermen on their way to toss his ass off the cliff. Okay, Rollins, what did you learn from that?

"Uh, don't throw shit. Uh, don't be an asshole."

It's these points where Rollins isn't a rock superman that he's most compelling – a misfit who can't quite relate to anything but the world through the window of a van, who still isn't entirely sure about girls, who loses his temper a bit too quickly. Here's seven hours of conversation with the man with pit-bulls in his throat.

MIKE GITTER





VARIOUS 'Another State Of Mind' (Coastline Films)

JESUS, I'M not sure whether to laugh or cry. 'Another State Of Mind' is a brutally honest on-the-road film that follows a couple of American Hardcore punk outfits across 10,000 miles and 25 cities in warts 'n' all documentary fashion.

Quite why it has turned up in the *K!* orifice is beyond me, unless it has been re-released or something, because it was obviously filmed a good while ago. Fugazi frontman Ian MacKaye was still in Minor Threat and is featured giving the usual straight edge anti-booze speech, so you can work out the dates for yourself.

Overall, the film is vaguely depressing and embarrassing. Depressing because we witness drop-out punks being converted to Christianity by bigoted God-botherers and giving up their wicked subversive ways; embarrassing because when US punks gets it wrong, they do it in a way that is enough to make a dead man cringe.

One burly youth, for instance, demonstrates how to slam-dance in an empty room with no music, and naturally he looks like a dick. Others rant on about hardship and social problems while sitting out in the sun next to mummy's swimming pool; for f**k's sake, what are they *like*?

'Another State Of Mind' is compelling viewing with good times and bad, like big, successful gigs or the tour coach breaking down, all shown without any glossy coating. Also, the bands featured – Social Distortion and Youth Brigade – don't sound too bad. That said, I have no desire to watch this again, I'm not sure it's particularly good for your state of mind.

MÖRAT

'CALIFORNIA MAN' (Hollywood Pictures)

YOU GOT it – it's da flick that Vince Neil's debut 45 'You're Invited (But Your Friend Can't Come)' is culled from. Titled Stateside as 'Encino Man', its altered Brit billing no doubt to prevent dumb limeys who are unaware of that particular pin-prick on a map of California goin', 'What's an Encino?'. Although ironically, if those stoopid Yanks had just called it 'California Man' in the first place, then Cheap Trick's soundtrack contribution (which as it stands is a cover of the Trogg's 'Wild Thing') could have been their stormin' version of the Move classic of the same name! And perfect it would have been too!

The plot? Well, if I can claim poetic licence on that word, we can continue. The high school dweeb (Dave) and his goofy pal (Stoney) unearth a Stone Age teen frozen in ice. I mean, like, *totally*. And natch, the cave-dude, who they dub Link, is thawed out, decked out, an' typical US teen movie mayhem ensues.

Starved of killer lines, 'California Man' relies more on (who said moron?) facial expressions and slapstick, although a chuckle I did emit when after Dave the dweeb says they have to think of a cool name for their new cave-buddy, dippy Stoney exclaims: "Axl!"

Good, clean, trashy fun of sub-'Wayne's World' proportions. Take a babe to see it, an' when you take time-out for a fondle I guarantee you'll have no problems latchin' back onto the storyline. Just be careful what you spill in the popcorn box...

RAY 'More Aged Than Stoned' ZELL

'California Man' opens nationwide on September 25.

TURN ANOTHER page, it's a Stone Age rampage in 'California Man'!

DPA

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SINGLEZ

Let's just hope that none of this week's new 45s come in for any unWARRANTed criticism – as JANI LANE and JOEY ALLEN pop into the *Kerrang!* HQ for a gander. Arresting officer: DAVE REYNOLDS!

SARGENT FURY 'Don't You Know' (WEA)

A three-track CD from the forthcoming LP 'Still Want More'; pretty typical of German melodic hard rock bands and ultimately ends up going nowhere fast.

Jani: "Definitely sounds like Skid Row's first record. The track takes ages to kick in. Let's listen to the other two tracks... yeah, pretty typical. I like the third song better (a lively rocker called 'Still Want More')."

Joey: "Why'd they leave the best song till last?"

Jani: "If the album's mostly in the vein of this third song I'd buy it, but there's nothing about them that Skid Row or Whitesnake haven't already done."

Joey: "It's over-produced."

JACOB'S MOUSE 'Ton Up' (Wiija)

Matron Slowcome reckons these boys are noisy grungsters who are, and I quote, "exceptionally young and handsome into the bargain". To these ears they just sound like any other indie rock band. But I *am* a jaded miserable old bastard...

Jani: "You want our *honest* opinions? I *hate* this! It sounds like people jamming in a garage."

Joey: "They just sound confused."

Joey: "They actually sound like Firehouse!"

Jani: "Yeah, that singer does sound like CJ Snare. Maybe they're brothers?"

FAIR WARNING 'When Love Fails' (WEA)

Culled from the rather neat AOR gem of a self-titled debut album from the German masters of melodrama, but strangely out of context away from the record.

Joey: "They obviously took their name from the Van Halen album. I bet you £20 the last track is a heavy one!"

Jani: "Why is it that all German guitarists sound like Michael Schenker? It's nothing I'd get excited about, but it reminds me of T-Ride."

HELLWAR 'Alive And Licking' (Memphis)

Naff live CD from a German quintet who delight in writing sad crap like 'Tits 'N' Legs 'N' Ass'. It's an 'underground smash' in Deutschland. Avoid at all costs.

Jani: "The singer sounds like Udo Dirkschneider..."

Joey: "This guy wants to *be* Udo! It's brutal..."

Jani: "I'll be nice. I don't like this!"

Joey: "Next!"

LET'S EPPELIN 'Led Zeppelin Tribute Band Promo EP' (Rampati)

This one actually had the Warrant duo anticipating the worst, but Finnish four-piece Let's Eppelin sound fairly authentic. They cover 'Black Dog', 'Rock And Roll', 'Immigrant Song' and 'Going To California'.

Jani: "I'd like to hire these guys for a party!"

Joey: "They just want to get on to the next tune. But they've got the production down, though."

Pix Paul "Romford" Harries

SINGLE OF THE WEEK

RUBICON 'What Starts, Ends' (Beggars Banquet)

A poor week as far as singles go, which makes this a clear winner with some great grooves and an honest production. Formed from the ashes of Fields Of The Nephilim, Rubicon have potential.

Jani: **"This has a really good industrial feel, just like T-Ride again. The singer has an interesting voice. I like this because it doesn't sound typical of everything else that's out there. I'm really into it."**

Joey: **"It's okay, but well, just give me an old Thin Lizzy record..."**

BONEYARD 'Smiles' (advance tape)

From Bradford, they've been playing the club circuit for a while building up a following. It's grungy but not much different from everything else.

Jani: "I really like this. I'd buy it. I think it's different."

Joey: "It started off great"

Jani: "There's a Seattle-meets-Sabbath feel to it. It's not mainstream, which is cool. I like the fact you can actually hear what the singer has to say."

BIG MOUTH 'Shut It!' (Ten Year Party)

This EP on the Brum-based Ten Year Party label is the debut offering from a band who want to be accepted for their pop rock sensibilities and to get noticed for ripping off the Warner Bros logo. It's not very Metal.

Joey: "In the '70s you could buy boxes of Rice Krispies with a free record on. This sounds like one of those records!"

Jani: "Good bass player... the music just isn't my cup of tea."

Want to throw it out of the window?

Jani: "Can I do that? Maybe the guy who picks it up will like it better than we do!"

JOEY (LEFT) and Jani just dig that new Jacob's Mouse single!

COP SHOOT COP 'Suck City EP' (Big Cat)

Frantic stuff, but they do absolutely nothing for me at all.

Jani: "I hate 'em for all the nonsense written on the back sleeve. Musically they sound political and pissed off."

7 LEAGUE BOOTS 'Anxious Hunger'/'Breeze' (Constant Change)

Weird Yanks. The cover suggests they might be a Hardcore act, yet one of the tunes is a reggae-ish Police-type ditty.

Joey: "The grungier stuff is better. It doesn't sound like it's the same band."

Jani: "That was just... weird."

SLR 'Free From The Curse At Last' (SLR)

Three-track affair played best at the wrong speed. 'Last Collect', on the A-side, is a real gem. On 33rpm it's Sabbath. On 45rpm it's Metallica.

Joey: "It's novel. You can play it on either speed and get something out of it."

Jani: "On the right speed it's nothing we haven't heard on Metallica's 'Kill 'Em All'. Wonder what it's like backwards!"

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GREAT WHITE: their worst record ever

GREAT WHITE
'Psycho City'
(Capitol 7 9883516)

K

ONCE UPON a time, in the not-too-distant past, Great White made records worthy of their name. Somewhere along the way, however, they lost the spark and predictability became their trademark.

It's not without some irony that 'Psycho City' features a theme that is supposedly a comment on the pressures of contemporary urban life in LA. The city of angels is a depressing place once you get past the sunshine, and this record is equally so.

Band manager Alan Niven describes the mood to 'Psycho City' as 'pissed off', which pretty much says it all, although Niven obviously wants you to believe that Great White are supposed to be angry. They sounded far angrier on earlier albums. Boring, hackneyed old blues crap like 'Old Rose Motel' doesn't sound angry or pissed off to me. And could anything be slower and more pathetic than the snail's pace of 'Maybe Someday'?

Only one song, 'I Want You', with its funky, poppy tones and quirky guitar playing from Mark Kendall, cuts any ice on a record which is far and away Great White's worst ever. When are they going to wake up from this big sleep they've fallen into? When are those brand new ideas gonna smack them in the nostrils like the smell of freshly-ground coffee? Has the desire to create something as special as 'Shot In The Dark' evaded them once and for all?

It looks like this is the end of the road for the Great White boys.

DAVE REYNOLDS

LIFEHOUSE
'Fuse'
(Circumstantial 1002-2)

KKKK

ALL THIS and Lifehouse hail from Noo Yawk, too. Way to go, America! Guess we'll just never be as good as you. 'Fuse' is a great little record from a brand new label who actually *thank* reviewers for their support on the accompanying letter of introduction. Mugs. But 'Fuse' is great because Lighthouse sound like a less twitchy Warrior Soul and they can pack a neat pop tune at the same time. Now if *that* ain't co-ordination...

In particular, 'From A Window' is one of the catchiest things around, and certainly the standout chorus on this six-track mini-album. Perfect pop is fed through a big box of distortion as well as the Soundgarden back catalogue to finish sounding refreshed, muscle-bound and dreamy. If it won't save the world, then nothing will.

'Fuse' continues in a similar vein, but without such enormous hooks. Overall, Lighthouse could do worse than shaving maybe a minute off 'Soul', 'Throw' and 'I'm The Other' to make the record more immediate. But Don (Agnostic Front, Warrior Soul) Fury keeps the sound of Steve Gonzalez's drums and Tony Taylor's guitars thick and complete nonetheless, an overall wall of sound that has only been matched recently by Kory Clarke. If Helmet hadn't spent a lifetime pissing around with jazz, then they too could be this good.

Lifehouse's shining star is undoubtedly vocalist Perry Serpa. An articulate spokesman and credible singer, the man actually enjoyed himself at London's Rock Garden club. Hopefully, Lighthouse will be back for Round Two soon if they are not to go the way of all East Coast garage bands. A veritable ray of hope.

CHRIS WATTS

TOTO
'Kingdom Of Desire'
(Columbia XPC4100)

KKKK

'TOTO' IS Swahili for 'child'. The irony that this name is still being tagged to a group of tea-sipping, middle-aged musos is surely lost on no one. However, they're still Steve Lukather's baby, and consequently still display the odd glimmer of brilliance amid their worrying girth of funk stodge.

Sadly, Toto ceased to be a threat to Bryan Adams round '83. The seminal 'Toto IV' of '82 brought all the glittering gems: 'Africa', 'Rosanna', 'I Won't Hold You Back', 'Good For You' – all material of a quality that Toto have never since reproduced. That said, 'Kingdom Of Desire' is the nearest Toto have come in a long while.

If anything, the title track picks up where 'Africa' left off. It's a return to a land much loved and half-forgotten, and is exactly the type of tune Toto need to complete their career. The other 11 tracks rarely attain the same heights, and for every song as wonderful as 'Kick Down The Walls' and the perky 'She Knows The Devil', Toto have a duffer up their sleeve. MOR ballads? Toto have a copyright on 'em. 'Only You', 'How Many Times' *et al* can go boil in the nearest cauldron as far as I care.

I hope Toto realise how much more dignified it is to retire on a high than to fizzle out into nothing. Though not without fillers, this is the high that Toto needed, drummer Jeff Porcaro not having died in vain. It's time to bid Toto a fond and respectful farewell. Or as they say in Swahili, 'Kwaheri'.

STEVE BEEBEE

MARCH OF ANGER
'Beautiful World'
(The Record Label REC 1)

KKK

IT LOOKS like the recently ailing British rock machine has found itself a handy new cog in March Of Anger.

The Surrey six-piece are fathers to a nicely paced indie/Metal cross-breed on this, their debut mini-LP. At present, their sound is based on uncomplicated, persistent riffing with a highly important keyboard element, and vocals that sound very British and often quite punk.

'Beautiful World' holds six tracks, and despite a couple sounding similar, there are some strong choruses here. March Of Anger have produced a coherent debut with some different musical things to say, and that counts for a lot. One thing they do need to do, however, is branch out a bit more, in order to keep things interesting.

There's also the inevitable production shortcoming here and there, but the March has nevertheless got off to a resolute, if not entirely angry, start.

JASON ARNOPP

KERRANG! KRITIKS' KODE OF KONDUKT!

KKKKK - KOHABIT WITH IT! KKKK - KOOKIN'! KKK - KRUISIN'! KK - KRITIKAL! K - KODSWALLOP!

Death at the Ritz

SOD
'Live At Budokan'
(Music For Nations CDMFN 144)

KKKK

NO, IT wasn't recorded at Budokan. Now imagine the sight of Big Billy Milano, the man who single-handedly crossed the Hardcore and Metal scenes, and managed to offend the world at large with the stupidest song ever ('Speak English Or Die'), trying to find a McDonalds in that legendary rock mecca. A funny thought, isn't it? Truth is, New York's Ritz was the spot for the Stormtroopers Of Death's reunion back in May.

So is it worth a live reunion disc to hear 'March Of The SOD', 'Douche Crew' and 'F**k The Middle East', complete with Milano's politically, uh, sensitive between-song banter? Absolutely – It was also one of the best gigs I've seen all year.

From the first crunch of Scott Ian's guitar, the night is shockingly energised. Maybe that's got something to do with he and drummer Charlie Benante having just sorted out matters in Anthrax, bassist Danny Lilker having just quit an on-its-last-legs Nuclear Assault, and Billy Milano getting a chance to *be* Billy Milano in his unfettered, pugnacious glory for the first time in a coupla years. They sound like they're having a blast – the loudest and most obnoxious party band in existence.

Overdubs? Are you kidding? Down to the last bit of Milano's banter, it's as it happened, captured in all its fun, filth and fury by Alex Perialas. The more intriguing moments kick in when SOD start jamming around: the 'South Of Heaven'-style intro into 'Chromatic Death', the covers of Fear's 'Livin' In The City', Ministry's 'Stigmata' and 'Thieves', then Nirvana's 'Territorial Pissings', all worth the price of admission alone.

How can you argue with a band who thank 'all the f**kin' rubbaheads!' and even give Milano a chance to plug his brother Ellio's tattoo shop. Shame they had to leave 'The Ballad Of Freddie Mercury' off it. Now *that* was offensive.

MIKE GITTER

STORMTROOPERS OF DEATH: 'the loudest and most obnoxious party band in existence'!

Pic: Kristy Callaghan

LAWNMOWER DETH
'Return Of The Fabulous Metal Bozo Clowns'
(Earache MOSH 72)

KKKK

I FIRMLY believe that certain people were put in this world to do certain things. Randy Mamola, for example, was obviously put here to pull massive wheelies on very fast motorcycles, while Thora Hird is here to be dull and religious, and Robert Maxwell was here to be a fat git and steal people's pensions. Lawnmower Deth, it seems, are upon this earth to be utterly childish and make lots of noise playing incredibly silly songs. And as reasons for existence go, that's not a bad one.

Even to the casual observer, it was obvious from their last opus 'Ooh Crikey...' that despite their attempts to prove otherwise, Lawnmower Deth are pretty good musicians. That said, it wasn't really an album that you'd want to listen to on a regular basis. Once the novelty value had worn off, the record soon worked its way to the back of the pile to be ignored in favour of 'proper music'.

I'm not entirely sure why, but somehow 'Return Of The Fabulous Metal Bozo Clowns' is different. Sure, it's completely f**king inane from start to finish with not a serious song in sight, and I'd be most disappointed if it was any other way. But at the same time there is something far more listenable about this than their previous material.

Maybe it's the fact that this is the first Deth offering to be graced with the presence of that genius buffoon Baron Kev Von Thresh Meister Silo Stench Chisel Marbles on guitar. Perhaps it's because many of these tunes – like 'Drunk In Charge Of An Ugly Face', 'Frash For Cash' and 'Urban Surfer 125' – are already live favourites. Or it could even be that I'm still feeling frayed round the edges from a drunken weekend and have yet to get back to reality. Whatever, '...Bozo Clowns' is a great record.

These five Nottingham nutters will never win any awards for their music, and no doubt piss-takes like 'Sorrow (So Dark, So Scared)' and 'Feetcleaner' will upset a good few of the serious brigade. Well, a pox on your family if you can't take a joke; Lawnmower Deth can, and I hope they take it to the circus to see the 'Fabulous Metal Bozo Clowns'!

MÖRAT

CHRIS CONNELLY
'Phenobarb Bambalam'
(Devotion DVN13)

KKK

NOT EXACTLY the Industro-noisefest that I'd been hoping for after Chris' previous work with the Revolting Cocks, 1000 Homo DJs or his performance live and on record, contributing lead vocals to Murder Inc. Drummer for the homicidal ones, Martin Atkins, is on here too and co-writes half of the 10 tracks, but 'Phenobarb Bambalam' owes much more to the mellower side of Connelly, as on his debut solo record, last year's 'Whiplash Boychild'.

Nevertheless, there's some good stuff on here if you temper your Industrial expectations and get your head around the occasional Talk Talk-meets-Bauhaus groove. Best in that vein is the barely controlled anger of 'July', with its nail-spitting *'GOD, I hate July!'* chorus, or 'No Lesser Of Two Evils', where Connelly's piano carries the melody.

If you're in the mood for some grunge, most of this album will be far too polite and you'll quickly tire of its simple but oft-repeated musical hooklines. But if you can get through 'em and hang in there for 'Ignition Times Four' (with its spooky spoken intro and more Industrial snare sound) and the fully revved and filthy 'Dirtbox Tennessee', you'll have come a long way to realising that there's much more to this man than Murder...

NEIL JEFFRIES

THICK
'Strange Lovely'
(Reality Dog advance tape)

KKKK

'STRANGE LOVELY' is apparently Reality Dog's first release, and it's quite right that they should be wagging their tails over it. It's a six-track mini-album which is as evocative as it is catchy, and if this is a taste of things to come then Thick could soon be causing waves.

The record starts with 'Down The River', which surges along on a hard-edged but easy groove. It brings to mind the Nymphs without the tragedy, and eLIZA (sic) Hendersen's vocals suggest that she's a few pawns short of a chess set. 'Food For Thought' is psychedelia with bite, while 'See' is mellow and hazy – music for floating to.

'Shiny' enters on a rush of swirling guitar and begs comparisons with Hole's 'Teenage Whore'. It's haunting rather than abrasive though, and when eLIZA's not resident in Loopy City her voice is as smooth as silk.

'Marion?' is a tale of imaginary friends, adding to the unhinged feel of the album, but it's 'New Day' which is the real show-stopper. That's unusual for a ballad, but it's so powerful and impassioned that the effect is stunning. This song is a classic, as simple as that.

Thick's sound is difficult to pin down, but everything here is both stirring and emotive. As I've said, this is just a taster, but buy it just in case, on the off-chance they become massive.

PAUL TRAVERS

SENTENCED
'Shadows Of Past'
(Thrash THR 015-NR340)

KKK

IT WOULD be all too easy to rip the shit out of this independently-produced LP with a few allegedly humorous insults, then move on to something that had a slightly bigger budget. After all, it's a Finnish Death Metal album, on a French record label, with a press release that is out of date (and mostly double Dutch) – and even the title is pidgin English! And, of course, the band have a name that you can easily make silly comments about!

The trouble is, Sentenced have to go and spoil all my inane (and probably not very funny after all) jokes by being rather good. The opening track 'When The Moment Of Death Arrives' is a f**king scorcher! The guitar work is ferocious, but surprisingly original and pleasing to the lug 'ole, while the drumming is like an all-over body massage by a large herd of bison. Sentenced are not subtle, but they do have tunes behind the barrage of hate-filled noise, and some of them are pretty impressive!

'Why only three Ks, then, you miserable, tight-fisted git?', I hear you mutter. Well, not all of it is up to the same neighbour-annoying standard, and alongside gems like 'Rot To Dead' there is the predictable, mediocre stuff like 'Disengagement'. That, coupled with rubbish song titles like 'Under The Suffer', is enough for them to be relegated to the second or third division – but not enough to make you ignore them.

Alas, the band will probably finish their stretch unheard of by all but a few avid fans, and completely unsoiled by major label interest. If, on the other hand, enough people wrote to their record company (*Thrash Records, BP 1291 76068 Le Havre, Cedex, France*), then maybe Sentenced would get the chance to do time over here!

MÖRAT

CIRCUS LUPUS
'Super Genius'
(Dischord Dis63CD)

KKKK

HERE'S THE the latest sons of DC, Fugazi and a city that's built a musical tradition on rage. Straight outta Washington, DC, Circus Lupus are indisputably a punk rock powerhouse who sound like the Fall's Mark E Smith ranting and railing with Helmet as the backing band – but messier, more unstable, the sound of stray chords, frayed nerves and raw tension falling in on itself.

'Super Genius' is a brutally stark and urgent record, a guitar that roars like a meat-grinder hanging against tight, thumping tempos. Ex-Ignition bassist Chris Thomson is the voice upfront, spitting and scowling, throwing up vitriol as if it were phlegm on a number like 'Pacifier', where he roars something about feeling *'just like a reptile'*!

Chances are that doesn't feel too good. He *sounds* bloody awful.

It's no wannabe lizard king with dreams of SubPopian glory on the rail here – leave that to Kyuss and Tool. Circus Lupus are a bitter roar that assaults '78 post-punk with a raucous Hardcore instinct. 'Mean, Hot And Blessed' moves like it's powered by an anger battery that bleeds acid at every turn.

This is the sort of record to justify your hate by. ***MIKE GITTER***

THE GATHERING
'Always...'
(Foundation 2000 FDN 2004 CD)

KKKK

ANYONE WHO tells you that the world of Metal has reached stagnation point obviously has their head wedged firmly in the mainstream. New musical hybrids seem to be springing up all over the shop lately, and here's an interesting new one – Pink Floyd keyboards meet Death Metal head-on in a colourfully gothic pile-up!

The Gathering are fundamentally six Dutch musicians with a light-voiced female backing singer and someone to help with 'electronics' on the sidelines. Their Doom/Death elements clearly take great inspiration from our own Paradise Lost, with singer Bart Smits sounding highly akin to Nick Holmes, and the prominent keyboard work is very '70s while remaining fresh. Whereas Nocturnus use the old ivories to create a sci-fi soundtrack, The Gathering are more concerned with attaining moody mysticism.

They *get* it, too. 'Always...' basically works, and despite the fact that morbid Doom Metal and Floyd mightn't seem the most eager of bed partners, the whole grandiose kaboosh comes out reeking of blood-red roses, Lyrically, it also stands apart from the crowd, being philosophically advanced and not a little mind-bending.

Guitars grind, lungs cough up blood, keyboards swirl. Are you receptive enough to join The Gathering? ***JASON ARNOPP***

MOTÖRHEAD
'The Best Of... '
(Roadrunner RR9125-2)

KKKK

UNFORTUNATELY, MOTÖRHEAD compilations grow on trees. There are virtual forests of dog-eared bootlegs and cock-eyed cash-ins on the shelves, picking over the legend's carcass and keeping Lemmy in dimes for the slot machines.

There is little glamour in such rabid rake-offs. It is to Roadrunner Records' credit, however, that Motörhead are at least well-remembered on this, which is a genuinely 'Best Of...' collection.

Despite the third-rate artwork and minimal CD sleeve notes, this mid-priced release should sit comfortably alongside the weaker Epic Records output as a fond reminder of just why Motörhead were once the greatest blues band playing on Earth.

It's impossible to play the whole album without skipping across to the final five live tracks originally released on 'The Birthday Party'. For example, who can resist 'Iron Fist', 'Bomber', 'Ace Of Spades', 'Killed By Death' and 'Overkill' as the finest 20 minutes of aural carnage this side of Silverstone? In comparison, just about everybody else sounds like chicken imposters.

The studio selection is patchier but predictably familiar. 'Mean Machine', 'Rock 'N' Roll', 'Orgasmatron' and 'Stone Deaf In The USA' rattle over lethal riffs and berserk solos, but hold a tune like the Third Reich nonetheless.

'Just Cos You've Got The Power' and 'Cradle To The Grave' are flung in as the album's token rare B-sides, and if 'Eat The Rich' marked the end of Motörhead then it's about time Lemmy was advertising pension plans on television.

'The Best Of...' is a great, if safe, release. Now that Motörhead are more chicken-in-the-basket in Los Angeles than hand-jobs behind the Glasgow Apollo, this is your last chance to buy into their myth.

CHRIS WATTS

F K THE REST!

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IMPORTS

DAVE 'BLONDE ON EACH ARM' REYNOLDS slips another selection of 12-inchers under his piercing needle (oo-er!) for Import-type criticism. International journalism? We invented it, matey!

NOVELLA
'Liquid Earth'
(Star Song SSD 8248)

KKK

A NASHVILLE-BASED Christian quartet with a selection of simple, uncomplicated songs – like 'Let's Talk About Love' and 'Stranger' – which feature some highly confident vocals from enigmatic frontman Jonathan, along with some adroit guitar work.

Novella, not in keeping with their Japanese Angel lookalike namesakes, come across all Marillion-ish on the ethereal 'Right In The Middle', yet exude a Leppard-style pop cool elsewhere. Mind you, the best track, 'Bad Place', is a bit like 'Canterbury'-era Diamond Head!

POINT OF POWER
'It's About Time'
(BEI BEID22)

KKK

FROM THE old school of majestic hard rock, Point Of Power are far from being in line to the throne. Throwing up a few names – like ex-White Wolf singer Donnie K Wilks and Paul Laine's guitarist Steve Crane (Laine himself appears in a guest capacity) – Point Of Power roll out a clichéd, hoary selection of songs, including the sorrowful ballad 'Lovin' You' and meandering crap like 'Deeper In The Hole' and 'Make Up Your Mind'.

What spoils this record more than anything is Wilks' voice. I've never been much of a fan of gruff, macho vocalists, but at his best he sounds like Bloodgood's Les Carlsen on 'Take It To The Limit' and 'Safe And Warm', while at his worst he's a sort of strutting Graham Bonnet king birder-type figure.

The overall performance on 'Come See The Doctor', for example, would have any GP struck off!

UNDERFIRE
'Flame'
(Vertebrae ASKD 66011)

KK

FROM INDIANAPOLIS, Underfire's 'Flame' album was stuck out somewhere between late '91 and earlier this year. It's something of an obscurity, but not really worth making an effort to track down.

The production is reminiscent of any mid-'80s bargain bin find, but while the band tend to favour an overblown Saint-meets-Asia sound, the songs suffer from some rather bad arrangements and an inept pair of vocalists (guitarist Steve Baker and keyboardist Chip McGurer).

If I tell you that the cover of Trooper's 'Raise A Little Hell' sticks out a mile, then you'll soon know that Underfire have problems...

SPIDERS AND SNAKES
'Arachnomania'
(Ultimate UL 0004)

KKKK

BACK FROM his Ultra Pop excursions, former London guitarist Lizzie Grey turns up again here with his latest project, which comprises three original songs and two cover tunes.

Spiders And Snakes are heavier than Ultra Pop, yet just as trashy, so it'll probably only appeal to Glam fans – but what the hell!

The covers arrive in the entertaining forms of The Sweet's 'Little Willie' and a fairly authentic version of Alice Cooper's 'Billion Dollar Babies'. The former is totally superb, and one to test your eternal flame's knowledge of classic pop rock with. Can he/she identify the song within seconds of the Metalised intro? Mine did! Only now she tells me The Sweet are her second favourite band behind Kiss...

PATTY SMYTH
'Patty Smyth'
(MCA 10633)

KKK

IT'S BEEN such a long time since the gorgeous, pouting (etc, etc) Ms Smith released a solo record that she even thanks MCA's president Al Teller for 'not dying before this record was done'.

By and large, this isn't an amazing or incredible LP. It's just another Patty Smyth album, so I don't think it'll attract anyone not already converted to her cause.

We're lookin' at a lot of middle of the road blandola here, which thankfully does get better the longer it goes on – although you can actually sing Cher's 'We All Sleep Alone' over opener 'No Mistakes'.

Best tracks to my mind are the great AOR ride of 'Make Me A Believer' and 'One Moment To Another', which sounds like Patty has rediscovered her old Scandal songbook.

Are the results worth the long years it's taken this to see the light of day? Time will tell.

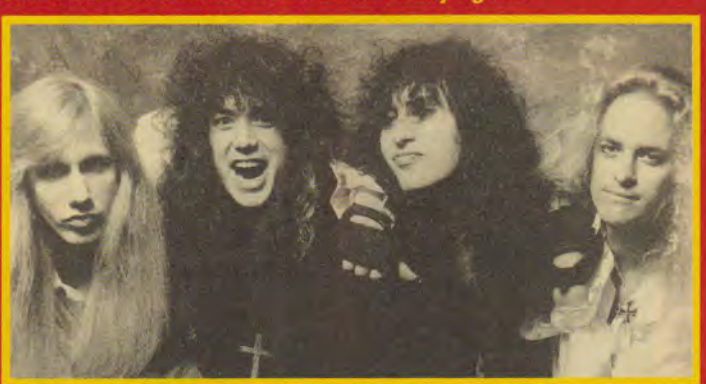
■ THE LATEST issue of the world's finest AOR publication, *Boulevard*, is finally available. Due to some unfortunate delays beyond the control of editors **Bruce Mee** and **Mark Ashton**, issue 17 probably isn't as up-to-date as the duo would like, but it's still a good read. Features include **21 Guns, Mr Big, Foreigner** and **Giant**, plus all the usual enthusiastic album and demo reviews.

Send £1.50 to: *Unit 23, Empress Mill, Ince, Lancashire WN2 2BG.*

■ WHILST BROWSING through my record collection the other day, I discovered that vocalist **Tommy LaVerdi** was the featured frontman on the one and only bargain bin classic by wimphem makers **A-440**, a band which also featured bassist **Matt Bissonette**, who played with David Lee Roth for a time. The album cover features both with ridiculously coiffeured short hairdos! HARGH!

■ THANKS ONCE more to our Import suppliers for their ongoing generosity in helping us out. For Import Info, contact: **JLB Mail Order (0277 622210)** or **Digital Disc (0222 843334)**.

SPIDERS AND Snakes: Lizzie's been busy again!



N.J. CLUB PROMOTER DEEMS BAND'S BEHAVIOUR 'UNACCEPTABLE'!

THE DAILY STAR STAR

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STAR ★ STAR

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'SCIENCE FICTION BOY'
SINGLE NEXT WEEK

KOMPETITION KORNER!

Pic Steve Schofield

YOU MIGHT have been under the misapprehension that *Extreme* had become just a band with a few chart-bound ballads just lately. Well, according to *Mr Neil Jeffries* of this parish, ya might just have been wrong if ya listen to their just-out new LP... their latest single release *'Rest In Peace'*, it has to be said, is – gasp! – a bit of a balls-out rocker!

And here's the proof. We've got five copies of the bugger to give away!

And not just yer common-or-garden CD single either – we've five special copies, contained in an exceptionally limited edition collector's box in chic black, as you can see here. And what's more, the box is also built to accommodate further single releases from the album, so you can collect the whole set and keep it in the style to which you've become accustomed!

To be one of our five winners, all you have to do is answer the following questions:

1. What is the full title of Extreme's new LP (and you must be completely accurate here)?

2. Which St Louis-based band supported Extreme when they toured the UK last year:
a) Bang Tango
b) KingOfTheHill
c) Tool?

3. From which American city do Extreme hail?

IT'S A monstrous give-away we've got here – outrageous LA rockers *L7* have donated five rather superb prizes in the wake of their *'Monster'* single hittin' the Metal Chartz!

It's a humungous, rumblin' beast of a record – and the five prize packs we've got are humungous too. Just get a load of the loot that you'll cop... A limited edition numbered copy of 'Monster' on seven inch green vinyl! A special picture disc 12" of said single! A copy of their smash-hit album *'Bricks Are Heavy'* on CD!

And all you have to do to be one of our five lucky winners is to answer these three easy questions...

1. Bassist Jennifer Finch, so legend has it, once played in a band with which other well-known rockin' females:
a) Courtney Love and Kat Bjelland
b) Lita Ford and Joan Jett
c) Kelly Johnson and Kim McAuliffe?

2. Which member of the band was injured by a flying light rig at a recent L7 video shoot?

3. Name L7's last LP, before 'Bricks Are Heavy'.

To enter either of these kompetitions, simply put your answers on a postcard and mail it – marked either 'Extreme Komp' or 'L7 Komp' – to: Kompetition Korner, Kerrang!, 52/55 Carnaby Street, London W1V 1PF. Both komps close first post Friday, October 2, so get 'em in quick!

SKAW

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25th HOP POLE - AYLESBURY
26th JERICHO TAVERN - OXFORD
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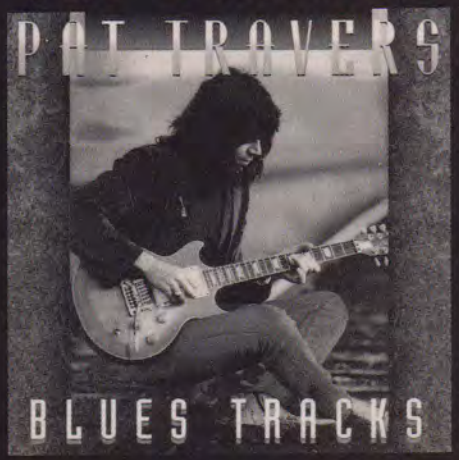

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JEFF MARTIN (BADLANDS)
BRUCE BOUILLET (THE SCREAM)
JOHN ALDERETE (THE SCREAM)
ROADRUNNER

DEMO

HOME TAPING IS

IT'S BEEN a good long while since anything great's come from Britain. There's this fear that you lot out there have of casting your eyes and ears no further than your own enjoyment and trying to emulate the current in-thing. I feared a bag of sub-standard US-styled grunge.

Thankfully, this wasn't the case in this month's Demo Seed. Some tapes were Godawful, others valiant efforts. I was most interested in finding who was having the most fun, which is hopefully reflected in the reviews. And one more thing: British rock needs the support of British A&R people. So remember, you suits, stop looking at Seattle and cast your net nearer home.

STEFFAN CHIRAZI

ANGELIC SUICIDE

A STRANGE mixture of swishing keyboards and trashy riffs, ivoried liberally. Hanoi Rocks and Whitesnake meet The Enid?! A pretty good listen, well-produced with enough influences to render a certain originality, but sadly there's maybe too much mish-mashing here for Angelic Suicide to have any long-lasting effect.

Kontakt: Angelic Suicide, Glengarth, St Gluvias, Burnthouse, Truro, Cornwall. Kassette: write for availability.

FANTAZIA

POLISHED, MELODIC rock with more than a hint of UFO, but Fantazia sound too much like a band who want to land a fat deal. This bollocks excites me as much as watching a plank warp on a hot day.

Kontakt: Fantazia, 15 Wooler Avenue, North Shields, Tyne And Wear NE29 7BD. Kassette: write for details.

TALK OF WAR

'THROUGH A Prism Of Coloured Tears' may very well be an epic title, but this is not a tape that's anything more than chug-worthy. Bad News, know what I mean?

Kontakt: TOW, 7 Pond Bank, Blisworth, Northants NN7 3EL. Kassette: three tapes, ranging from £2.50 to £4.00. Cheques payable to 'Talk Of War'.

SOUL REBELLION

NOT VERY rebellious at all. The thing with this tape is its lack of true direction. Sounds too much like a Mind Funk wannabe in places, and makes no lasting impression. Ultimately ordinary.

Kontakt: SR, 25 Bailey Street, Brynmawr, Gwent NP3 4AN. Kassette: write for details.

MORIBUND

I EXPECTED death to seep through the *K!* office through the cracks of hell. It didn't.

Kontakt: Moribund, The Haven, Bristol Road, Congresbury, Bristol BS19 5BG. Kassette: write for details.

DAMAGE

FACE FACTS – when you're called Damage you'd better

DEMO OF THE MONTH

TOXIC BARBEQUE

IMMEDIATELY LIKEABLE, pogo-your-beer-brained-self-to-deaf pub stomp. I'll allow the drummer a few slips here and there because any band who say that *'on the sixth day God went out and got completely inebriated'* deserve as much praise as possible.

As the tape unfolds it quite simply crunches, the title song wandering nicely between melody and fat, crunchy riffs. 'The Ferryman' is another standout moment, the Floydian slips showing a band with maturity surely beyond their years. But just catch the mighty 'Vomit Song' which has that ANL/GBH touch.

This is a bloody decent band who, with a bit of work, could blossom into some fine Marquee evenings stuffed with bevvies. Just get yerselves a bastard photo, you cheapskates!

Kontakt: TB, 242 Cotswold Crescent, Billingham, Cleveland TS23 2QN. Kassette: All A&R men should write to the above!

SEED

MAKING MUSIC!

RATINGS

Demo-tastic!

Demonic!

Desirable!

Disastrous!

Diabolical!

SHEEP TREE

DIABOLICALLY IRRESISTIBLE! By golly gosh, there's some attitude goin' down here! The guitar refuses to let anything else within earshot, but Pete Glitz is determined to be in the biggest band there has been in Britain for a long time. He'll get no further than Chippenham.

Kontakt: Pete Glitz, 8 Chapel Court, London Road, Northwich, Cheshire CW9 8AX. Kassette: £3.00 for six tracks. Cheques payable to 'S Bowler'.

bloody well sound like a crew of hobnail boots. Damage fight dusty production for a decent Thrashy effort.

Kontakt: Damage, 27 Clapcot Way, Wallingford, Oxon OX10 8HS. Kassette: write for details.

THE DINOSAURS

PUB ROCK recorded in a toilet, complete with the sound of a bowl flushing. So bad, it's brilliant.

Kontakt: The Dinosaurs on 021-526 3217. Kassette: call above for details.

BABY STRANGE

LONDON GLAMSTERS mince it up with some suitably fine and trashy songs. A nice, delicate little ballad is 'Scars Of Your Last Attack'. Pity no one gives a toss about hairspray bands any more.

Kontakt: Julian, 72 Pembroke Road, Muswell Hill, London N10 2HT. Kassette: available from above for £3.

SMALL GREEN AND FRIENDLY

NICE TO hear youth gone nearly wild and stuffed with enthusiasm. This trio of 16-year-olds have attempted to craft a tape of buzz-pop songs not unlike the type N*****a have made millions of friends with.

The production is garbage, but this is moody enough to make something happen. With decent songs and a standout riff on 'Sad Act', I'll be interested to hear where SGAF are at after a year gigging.

Kontakt: SGAF, 156 Gawsworth Road, Macclesfield, Cheshire SK11 8UQ. Kassettes: £2.50, pay 'Alex Mitchell'.

Faster Pussycat

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'BEAUTIFUL, JUST BEAUTIFUL'

— KERRANG

KERRANG!

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KERRANG!

KOMMUNIKATION

Pic LFI

HALFORD (LEFT) and Tipton in Priest pose: don't give up the Fight...

FIGHT THE GOOD FIGHT

WHAT'S ROB Halford doing f**king around with this band Fight? How can he even *think* about solo projects, when with the other members of Priest they are one of the true ambassadors of British rock?

I have seen Judas Priest many times, and I've never seen the band do a bad gig or heard them make a shit album. My advice to Rob Halford is, forget this Fight project. Get together with Glenn Tipton and KK Downing and let's have a new Priest album on the market soon. **Colin Vause, Ardent Priest Fan, Huddersfield.**

MUD DAMPENS READING ARDOUR

READING. SUNDAY. Possibly the worst concert of my life. Standing knee-deep in mud watching the Melvins was painful enough, but being crushed and kicked in the face by numerous wankers who thought that standing on my head and waving their arms about was cool was a f**king nightmare.

Screaming Trees were good, L7 were brilliant even with whistling amps (soundman – you're a tosser), but Teenage Fanclub were the perfect band to ruin my day totally. Mudhoney I thank for putting up with the hail of mud and bottles, but then down came the rain, taking any warmth with it, and I went, along with about 15,000 equally pissed off fans.

To all the morons who threw mud, bottles, used my face as a foot support and pushed with no consideration for those at the front, f**k off and die. And to the festival organisers, I find it sad that all it had to do was rain and your festival totally fell apart. Don't bother next year. It was shit. **Mat, Grantham.**

LORRE'S SORRY TALE

THE NYMPHS have split. Surprise, surprise. Who ever gave a shit? Let's hope Inger Lorre (not the tortured artist you like to portray her as, just a sad, middle-class, exhibitionist bore) can sort her f**ked-up life out now that she is not in the media spotlight. **Paul, Leicester.**

JUST ORDINARY JOES

WILL SOMEONE please explain to me the popularity of Ugly Kid Joe? Surely this kind of bollocks yuppie Metal will burn itself out eventually? Their EP was shit, their 'Neighbor' single is crap and their new LP's bollocks.

How about more articles on Faith No More and Soundgarden instead? **James, St Albans.**

YOU CAN'T BEAT A BIT OF BULLY!

IF PAGE and Coverdale can call their new band Legends, why can't we have Jim Bowen and Bob Holness headlining Donington as the Bully Blockbusters Blues Band?

You can't beat a bit of Bully. **Anon, Norwich.**

SHORT 'N' CURLIES!

QUESTION: WHAT are Kurt Cobain and Courtney Love going to call their new baby?

Answer: Unfortunate! **PJ Walsh, Bradford.**

PS. Inger Lorre for Donington '93 (not onstage – in my tent!).

WHO THE f**k are Ronnie James Dio and Black Sabbath?! **Billy The Fish, Ilford, Aged 10-and-a-half.**

NO WOLFSBANE at Donington '92 – not forgotten. The Wolfsbane '93 campaign starts here. Let's get the ball rolling now.

100 per cent is never good enough for them – they give twice as much as that. Until Wolfsbane are at Donington '93, the fans will never rest. **Blaze Bayley's Dustbin, South Wales.**

HEADIN' TOWARDS THAT METHUSELAH ERA THIS WEEK... Dave 'Snake' Sabo of Skid Row, September 16 • Steven Shareaux of Kik Tracee, September 16 • Ty Tabor of King's X, September 17 • George Lynch of Lynch Mob, September 18 • Lita Ford, September 18 • Vikki Foxx of Enuff Z'Nuff, September 20 • Thomas McRocklin, September 20 • Nuno Bettencourt of Extreme, September 20 • the rocktastic Matthew and Gunnar Nelson, September 20 • Ben Shepherd of Soundgarden, September 20 • 'Philthy Animal' Taylor, ex-Motörhead, September 21 • Joan Jett, September 22 • Marq Torien of BulletBoys, September 22 • and David Coverdale, September 22!

JUST DON'T HOLD BACK...

I'D JUST like to tell Warrant that locking up the hairspray because Glammy poseur shit isn't trendy now won't work. And as for the brand new tattoos, did mummy hold your hand, Jani?

I also have to comment on their new image, which is so laughable. You guys will never mean anything in the UK – and you look about as Heavy Metal as Sooty in those leathers! **The Scouse Headbanger.**

BON JOVI-AL

ALL I simply want to say is, THE BEST ARE BACK!

After waiting patiently and faithfully, Bon Jovi have returned to us, probably bigger and better than ever. Welcome back, boys... **Di, Diss.**

GAGGIN' FOR A SHAGGIN'!

PLEASE CAN you print a picture of Zakk Wylde? There's not enough info on him in your mag – his long blond hair, muscular body, long, lean legs and flares are enough to drive me Wylde. I'll extend his jeans anytime (if you know what I mean)! **A Smith, An Admirer.**

Pic Katia Natola

DONINGTON DEBATE RAGES ON!

WERE YOU at Donington on August 22? Are you male, called Nick, with long, brown hair and brown eyes? If you are, did you have on a leather jacket with 'Rage' on the back? Did you get wet with me during Skid Row? If you did, do you want the leather jacket back that you lent me?

Get in touch in the Klassifieds, cos I think you should get your jacket back! **Trisha, Blackpool.**

GLAD TO see *Kerrang!* out in force at Donington '92. The whole concert was awesome, apart from the moronic f**kers who thought it was a good idea to use seven-inch singles as death stars, hurling them into the crowd. I can stand a container of piss landing on my head, but it wears a bit thin when I have to witness slashed faces. Just go and sniff Ricky Warwick's ginger bollocks! **Blackie Lawless' Budding Breasts, Telford.**

I JUST want to give a few points about W.A.S.P.'s performance at Donington following Steve Beebee's review:

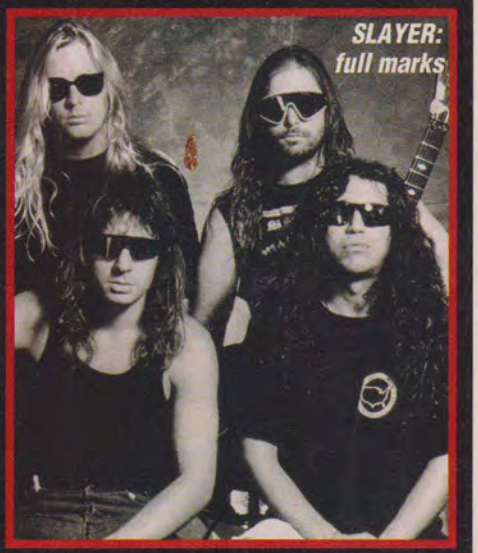
1. The sound for the first three songs might have been a bit off, but the fans loved them.
2. If the fans are *real* fans then they won't care if the sound is off.
3. They got a better reception than Thunder – did you hear the 'Blackie' chant?
4. 'Donington doesn't need epics'? Did it need drum solos, like Skid Row seem to think? In fact, a couple of their songs lasted about 10 minutes!
5. Everyone loved the bill, cos just being at Donington watching bands is a big buzz.
6. It's great to have Blackie and Johnny back again! **Chainsaw Charlie, The New Morgue.**

AFTER READING your review of Donington, how the hell could you not give Slayer the full rating? They were one of the best bands there, equal to Almighty and Thunder, if not better. **Kerry King's Shorts.**

I'D JUST like to thank the guys from Thunder. When my friend and I (along with other fans turned away by HMV staff due to long queues at their signing) waited round the back of the store, Thunder came out and were only too happy to sign copies of their new album, and pose for photographs with us. As well as performing brilliantly at Donington, they care about their fans. **Matt, Southfields.**

HOW ABOUT this for next year: Metallica, Def Leppard, Megadeth, Queensrÿche, Gun, 21 Guns? Ace, eh? **Richard, Tiverton.**

IRON MAIDEN: marvellous


SLAYER: full marks

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– Jello Biafra

"Brutal, industrial strength mayhem"
– Jim Martin, Faith No More

"Savage, down-tuned stuff with a nice bleak overtone"
– Dan Lilker, Brutal Truth

ROADRUNNER RECORDS

MAGNETIC ATTRACTION

MONSTER MAGNET's main burn-out DAVID WYNDORF has a fascination with '60s cults, like Charles Manson and Clint Eastwood's early movies. This could easily explain the sea of cheesy visuals that surround the band as they take to the stages of the nation's toilets – but a puzzled, befuddled MÖRAT reckons that Karma's got more to do with the sea of vomit on which the band were carried into the UK!...

"IT WAS a sea of vomit!" says Monster Magnet vocalist Dave Wyndorf of the band's nightmare ferry journey to our shores in the midst of a force nine gale.

"The entire ferry – women, children, old men, young men, everyone alike – was just vomiting everywhere, and when we finally got off the thing they announced that they weren't gonna continue any more ferries that day and they were sorry they even sent us across in the first place!"

As if this wasn't enough to put the band off the UK on this, their debut tour, they arrived in Scotland to discover that the first venue had burnt down.

Despite this, Monster Magnet played an awesome set in front of a capacity crowd at Manchester's Boardwalk club last night, and tonight they are ready to do it again at the Princess Charlotte in Leicester.

How come they chose to play the nation's toilets when they could easily have filled bigger venues, or even done the usual cop-out London showcase?

"I always saw bands in toilets and I always liked them a lot," explains Dave simply.

"There's a certain order that you have to go through, I think; you don't try to leap over that shit, it looks too bad. There's plenty of time for playing bigger venues."

A lot of bands seem to skip that stage, though.

"It means that they're unsure of where they are," says Wyndorf. "Like, 'If we play a big place and act like we're big, then it that means we *will* be big!'. It's f**ked up. It doesn't work that way, because the people who buy your records couldn't give a rat's ass about places like that. The people who buy your records go to places like the Boardwalk.

"In Germany we played these youth hostels and stuff," he recalls with a smile. "Really tiny places in the middle of the country. People were eating this shit up because they hardly ever get to see anything. It's great!"

IS IT intentional that the audience seem to get high just watching the band, even if they haven't indulged in anything illegal?

"*I* always do!" Wyndorf gives a wicked smile. "It's a combination of just groove and volume, I think. The projectionist helps a lot; for a long time I had a hard time actually facing the crowd, cos I would just watch the projections myself."

Monster Magnet's lighting guy Tim Cronin is a huge, amiable longhair straight from the pages of a Freak Brothers cartoon. He obviously enjoys his work, and freely admits that the whole wonderful cheesy effect would be ruined if any money was spent on it.

Pix Paul Harries

"Yeah," agrees Wyndorf. "We don't see any lasers in Monster Magnet's future – don't worry! All I wanna get is a couple of film projectors and the kinda film stuff, the kinda images, that we always wanted to see going on at the same time. Just more cheese, bigger cheese!

"It's the kinda stuff, like... we'll go into a bigger place that has their own disco lights or something, and the lighting guys go, 'Okay, we'll set you up', and we go, 'No, Tim's taking over the lights'. Tim'll set up and come back to the dressing room and go, 'Man, these guys are just laughing at me, they're making fun of me!'.

"At the end of the show he's covered in oil and food colouring and he's got these bloody hands, but it works – it looks great!"

It gives off a feel like the Pigeon Toed Orange Peel in the Clint Eastwood film 'Cougan's Bluff'.

"God, I haven't thought about that movie in a long time," drawls Wyndorf. "Yeah, exactly," he beams. "In our perfect world, every club would be the Pigeon Toed Orange Peel. Everyone passing big bongs around and painting big naked tits. Gimme a big tit to paint!"

MONSTER MAGNET, particularly Wyndorf, seem totally caught up and enthralled by the '60s burn-out drug culture. Does it annoy him that he is often compared to Charles Manson?

"Nah," he shrugs. "I don't think they're that real. I don't live in the desert and order the deaths of people... at least, not yet, so it doesn't bother me. I was always a big Manson fan; I thought it was, I hate to say cool, but..."

DAVID WYNDORF: he's almost as mad as Manson!

"There's plenty of time for playing bigger venues... The people who buy your records couldn't give a rat's ass about places like that" – DAVID WYNDORF on playing arenas

Wyndorf trails off, lighting a cigarette. "That whole thing was so out of control, man. The Manson thing was just waiting to happen."

Do you think it will happen again?

"Yeah," nods Wyndorf, "but I don't know if it'll happen with as much style. If there was one thing that Charlie had, it was style; he's still got it too. I saw him in an interview from prison and he was still as mad as ever – and he still made a lot of sense, which was even scarier. You expect your madmen to be completely loony, but he was actually making sense!"

"I recently had a chance to record in the Tate murder house," enthuses Wyndorf. "I was talking to this guy who did the booking or something and he goes, 'Well, Nine Inch Nails just bought this house in California to record their record in, but now they found out it was the Tate murder house'. I stood up, like, 'Me, me I'll go in there, I'll record in the *bathroom*, I don't care where!'. But they didn't go for it." Wyndorf looks genuinely disappointed.

Do you think the vibe of the house would come across in your music?

"How could it not?" the New Jersey burn-out grins like a maniac. "Even if I had to pour ketchup on the rug, I would do it! Write 'pig' on the wall in blood! That's where you get really superstitious about stuff, but how could you turn it down?"

SO DO you believe in Karma?

"For sure," affirms Wyndorf. "I think sometimes it takes a while, like sometimes your whole life, but it will definitely come back to you.

"With a lot of people it doesn't come back quickly enough for my taste, but maybe Karma has to do with your own inner sense of guilt. So if it's just your own guilt getting you back, setting you up for a fall, then real Karma doesn't exist, and you can just be an asshole your whole life and die happy. I prefer not to think that.

"If you try to do people good and never try to f**k people up," begins the man whose new single is called 'Evil'. "I mean, sometimes you do have to f**k people up because it's just the natural pecking order of life; someone's weaker at that point in their life than you are.

"But I like to think that people who just f**k other people up for no reason, in a cruel way, will get theirs!"

VINCE NEIL

The debut solo single from the ex-frontman of MÖTLEY CRÜE

YOU'RE INVITED (But Your Friend Can't Come)

Out 21st September

HOLLYWOOD records

FEAR AND LOATHING

Riff mutilator DINO CAZARES not only lives on the cutting edge in South Central LA, the inspiration behind FEAR FACTORY's bludgeoning debut 'Soul Of A New Machine', but he's also one of the 'devils' involved – with Faith No More's Billy Gould – in legendary Mexican Deathsters Brujeria! MIKE GITTER prays that the hex ain't comin' his way...

"JUST THIS past weekend, 21 people died in gang violence," Dino Cazares, riff-mutilator supreme, states. Enter Fear Factory, the sound of living and dying in LA.

"LA is one giant fear factory," he sighs. "It's the feeling you get just from living here, and there's no denying someone's behind it all, controlling that fear, working it to their advantage."

An uneasy implication? Sure, but fear and loathing and an uneasiness about everything is the stuff that billows out of the smoke-stacks of Fear Factory. Their 'Soul Of A New Machine' debut is a near-masterpiece of mechanised grind, a wild abrasion of sound that alloys Dino's black death-core guitar riffs, Raymond Herrera's steel-on-steel percussion, Andy Shives' discordant bass-beats, topped with a swirl of sadistic samples and Burton C Bell's hatebox vocals. Part 'Blade Runner', part LA riot, it's a record that burns like South Central LA and lingers like mustard gas.

"This is a release for us," reasons Dino. "It's all about reality, not any fake sex-drugs-and-rock 'n' roll bullshit. The lyrics that we sing deal with a lot of the stuff we see in our city, just looking out the window. The music is extremely personal for me; it's a stress release. Then again, I *like* that stress. If I didn't have that stress and that tension, things would be too easy."

DINO BRINGS up an example of what happened when he was unjustly brought up on charges, when some gang members raided his birthday party last year and demolished a neighbour's car.

"I had to go to court, so I brought 10 witnesses with me. My neighbour sat there and accused me of being a gang member and vandalising his car.

"I guess he wanted somebody to pay for the car. The judge looked at me and goes, 'I don't believe a word you or any of your friends said. You're guilty'. I wanted an appeal and he said no. My public defender looks at me and just goes, 'You're f**ked'!

"I'm Hispanic, but I'm not a gang member. That's just racism, plain and simple. I can relate to what happened to Rodney King, because it happened to me! That's what the song 'Scapegoat' on the album is all about."

Fear Factory's amiable, laid-back guitarist still has to report to his probation officer.

"It's pretty heavy out here," he considers. "A lot of it has to do with the economy being so bad, not being able to get a job or being able to afford a lot of things rich people can afford. If the riots happened in Beverly Hills they would have stopped it in a second. But it happened in South Central LA, and they let it burn – they *wanted* it to burn."

"Death Metal is getting *way* too saturated. I think a lot of kids are just getting bored of it. I don't even want to be classified as a Death band... Just call it Fear Factory!" – DINO CAZARES

SINCE FORMING two years back, Fear Factory have defied categorisation at every turn. Influenced as much by Loop and My Bloody Valentine as much as Godflesh and Napalm Death, the album roars like a slaughterhouse of a whole different kind.

"Our music has a lot more emotion than Death Metal," Cazares believes. "It's not merely fast and heavy simply for the sake of it. Death Metal is getting *way* too saturated. I think a lot of kids are just getting bored of it. I don't even want to be classified as a Death band. I don't want to be called anything. Just call it Fear Factory!"

One obvious difference is the way Burt's vocals sweep over the carnage, shifting gears from a psychotic growl to a grievous angel's whisper.

"We like both different kinds of extremity," Dino says. "And we're gonna take that even further with the new stuff we're writing now. Then again, every recording we've ever done, we've progressed. The first demo, in a way, was kind of gothic – gothic with grind! And the second demo we ever did was totally industrial. But the album is totally different. I guess we just want to keep people guessing!"

IT WAS Faith No More bassist Billy Gould who produced Fear Factory's first tape.

"I still say, 'Where's the guitars, Billy, it's all bass!" Dino jokes.

Ironically, Dino and Gould (who goes under the moniker Guero Sin Fe, 'White Boy Without A Face') are the nucleus of Brujeria, the notorious Mexican Death Metal outfit who took their name from black magic Mexican drug dealers use to inspire fear among the locals. It's also a total piss-take that's sold an awful lot of copies of their first two seven-inchers, the latest 'Machetazos! Satanismo!' being released on Alternative Tentacles.

"To a lot of Mexicans it's totally sacrilegious," Dino laughs. "A lot of Mexicans are Catholic and Brujeria is the ultimate curse to them. It's the ultimate Satanic thing. It's way more extreme than Deicide! That's probably why it's sold so many copies – it's even been bootlegged!

"There's a whole Mexican Death Metal scene out here," he informs. "They're all brought up really religious, so extreme music is the ultimate rebellion for most of them. The more Satanic it gets, the more they like it!"

DINO CAZARES is a Catholic who's lost his religion and most of his faith in just about everything. Still, the man isn't entirely without hope. Ask him about the imagery of a track like the album's opener 'Martyr', and the master of the apocalyptic riff reveals the dichotomy that makes Fear Factory smoulder like Chernobyl.

"That's a made-up character. A martyr is someone who believes in something so much that they're willing to die for it. It's actually a pretty positive song.

"It's a contradiction, I know," the man sighs. "A lot of our lyrics talk about how f**ked things are, but we do need something to feed it, to keep the furnace burning. There's gotta be a point to this all, there's just *gotta* be!"

BAD MOON RISIN'

It's difficult being 'the quiet one' of the two brothers dubbed The Rotten Twins by their tour entourage – especially if you're RICH ROBINSON and your brother CHRIS just never stops yakkin'! But in part two of our on-the-road exclusive, PAUL ELLIOTT manages to take the serious-minded guitarist aside to discover why MARC FORD was first choice for the vacant six-stringer slot, and why THE BLACK CROWES are probably now *the* most honest and important rock 'n' roll band in the world...

THE LAMINATED passes on The Black Crowes' 'High As The Moon' tour have four letters printed on the flipside: 'E.A.B.N. Excessive Amounts Of Badness Necessary'.

On their last tour, the Crowes were fired by ZZ Top for badmouthing ZZ's sponsorship deal, while bass player Johnny Colt and singer Chris Robinson fought with punters in Edinburgh after coins were thrown at the band.

"Johnny says he's good in a fight," chuckles guitarist Rich Robinson, "but he stays out of it now."

The current tour has been less controversial. Colt was arrested in Minneapolis when he was involved in a minor incident with police and a drunken fan, but this hardly constitutes an excessive amount of badness.

Chris Robinson may be hotheaded, but he's no Axl Rose. In fact, he lampoons Rose over dinner in Toronto, yelling at the Crowes' tour staff, "You're fired! And *you're* fired! And you!"

Chris had Baby Animals singer Suze DeMarchi thrown out of the Crowes' hospitality room backstage at a gig in New Zealand, but he insists he had no choice but to have the tuff-talkin' Oz rock chick removed.

"I guess she just didn't like the whole vibe we had going," Chris shrugs. "Had to have her thrown out!

"I guess," he smiles, "little girls should not drink unless they can handle it. I think she got a little blitzed and decided no one was paying her enough attention. You know how emotional some people can get..."

CHRIS ROBINSON is the more outwardly emotional of the two brothers, dubbed The Rotten Twins, in The Black Crowes.

KONTINUEZ OVER

Pix Ross Halfin

BAD MOON RISIN'

FROM PREVIOUZ PAGE

Rich is calmer, his voice a low, soft drawl. If he seems sullen it's because he's easily bored by bullshit.

"I believe that The Black Crowes are the most honest people I've met in this business for a long time," comments the band's flamboyant manager Pete Angelus, whose Hollywood home resembles the top deck of 'The Love Boat' and boasts a shower than can accommodate 40 people at a time! "They're extremely passionate and committed to their music."

Rich Robinson is an old head on young shoulders. He appears older than his brother, and while he's less extrovert, his words carry just as much weight as Chris's. Chris tends to get more attention just because he shouts the loudest.

Rich retires to the sanctuary of the band's tour bus, parked outside a small, old theatre in Buffalo, New York State, to discuss his and the The Black Crowes' philosophies.

"We love music so much," he begins, using his foot to roll one of Chris's bulldogs over on to its back, where it lies prone. "We listen to all kinds of music, we form opinions on music. It's a philosophy, a way of life."

A current favourite on the Crowes' bus CD player is the 'Singles' film soundtrack, in particular the Chris Cornell solo track 'Seasons'. On one of the band's old flightcases is a photograph of '70s funk idol Sly Stone with a note attached: 'Bend down before Sly'!

"Now, music's turned to shit cos there's money to be made," he groans. "Could you sit down with the President of Sony and talk about Bob Dylan or what Prince did on 'Dirty Mind'? Or what Sly Stone did? Could you do that? I don't think so.

"If you could, I'd like to do it – I'd like to know that at least someone in this industry knows what the f**k they're talking about. But then again, the industry's so huge, working for Warner Bros is like working for Kraft. People are getting hired for their college education and not for their love of music, or their knowledge of music."

NOT SURPRISINGLY, The Black Crowes stubbornly refuse to play by music industry rules. The band's biggest hit to date is 'She Talks To Angels'. They don't play it at every gig just to please the Top 40 crowd.

"We don't have seven albums under our belts; there are certain songs from the first record ('Shake Your Money Maker') we like to play and *have* to play," reasons Rich, "but I think it's better to go see a band and maybe not just hear the hit single. If something's repeated and exact and there's a formula to it, then it's not worth a shit really. It's not fun any more. We don't want you guys to get bored. People don't have to settle for the spoonfed bullshit they've been fed for the past 10, 15 years. I always said, 'This is not a service industry. If you want a service industry, go to McDonalds. Or go see a psychiatrist'!

"When we played with AC/DC on the Monsters Of Rock tour, I'd go look at Angus's guitars and go, 'Wow, those are the same guitars that were on the cover of 'High Voltage' when I was in seventh grade'! It's like people celebrate sports. In baseball, the dugout is legendary. These sports have a heritage, etiquettes. And we love guitars.

"I don't think that or generation has a chance to be passionate about anything, because we've been knocked down for so long. I'm 23 years old, and I have to be reminded every

"Working for Warner Bros is like working for Kraft. People are getting hired for their college education and not for their love of music, or their knowledge of music..." – RICH ROBINSON on the music industry

day of how great everything was in the '60s by f**king TV shows like 'The Wonder Years', re-runs of 'Laugh-In' and 'The Brady Bunch', 80 per cent of the radio stations in America playing classic rock. All this f**king bullshit, which says nothing to us.

" 'The Big Chill' was a huge movie, and it says something to our generation, which is: we're shit. I think we're the first sensitive generation who ever really took what their parents said for real."

BEFORE THE Black Crowes began recording their second album 'The Southern Harmony And Musical Companion', they sacked guitarist Jeff Cease. His replacement is Marc Ford, formerly of Burning Tree, although before Ford's appointment, there was talk of Izzy Stradlin' joining The Black Crowes.

In last week's *Kerrang!*, Izzy said he didn't think he was offered the gig, but was invited to stay in Atlanta to write songs with Rich.

"I don't know," Rich mumbles. "Everything gets taken out of context. I'm sure I said something like, 'Man, Izzy's cool, I hope he does well'. And that got turned into, 'Oh yeah, we asked him to join our band'!

"Izzy left Guns N' Roses to go do his own thing. We're just kinda friends with him. We knew who we wanted when we kicked Jeff out..."

And that was Marc Ford.

"Chris was friends with Marc and liked the Burning Tree record. I met Marc when they toured with us and I thought he was really cool."

Rich and Chris are still the only songwriters in The Black Crowes, despite Ford having proven himself a pretty good writer on the eponymous Burning Tree album.

"Pretty good doesn't cut it with us," says Rich bluntly. "I thought that too, y'know? I think Marc's a great *player* – his talent is to play guitar, he's amazing at that. Chris and I are the songwriters.

"I don't solo, I write songs. The foundation of the band is its songs. You can have eight million solos, and no matter how good they are, if they're in a shitty song, who cares?

"Songs have potential. I like a song that has the potential to be even greater live, like 'Thorn In My Pride'. That song can go anywhere. It can float around in your head. That's the thing about music; you can't grab it, you can't see it, it just floats.

"When we came to record 'The Southern Harmony And Musical Companion' I didn't know what it was gonna be like. We had all these songs we'd written on tour – then we get home for a week and our mind-set is different, so we wrote another record!

"I was hesitant to release it. Even though we made it in such a short time, so much of us went into it, I kinda wanted just to hold on to it and keep it to myself. It sounds silly, but I didn't know if I was ready to let people in on it, for personal reasons."

RICH HAS no reservations about the release of recordings from the band's acoustic performance at the London jazz club Ronnie Scott's as flipsides to the 'Sting Me' single.

"I thought that gig was cool, sloppy but really cool. I don't really get embarrassed about our shows. It's cool to hear where we've come from on those tracks, so releasing them is fine with me. I have a bootleg of Ronnie Scott's I bought in Japan. It's a shitty recording, though. Some of the songs we play live never get recorded; like 'Miserable', and 'Darling Of The Underground Press', we do differently now."

A new song presently featuring in the Crowes' live set is 'Exit', which slowly evolves over seven or eight minutes. Another song they're working on has no lyrics or title yet, and needs some arranging, but the riff is a killer.

As they toy with this riff during the soundcheck in Buffalo, it's apparent that Rich Robinson and The Black Crowes are happiest just playing their rock 'n' roll music.

Backstage in Toronto it's the same: Chris, barefoot, his toenails painted a blackish blue, dances to a classic Free CD pumping out of two four-foot in-flightcase speaker cabs.

The Black Crowes love and live and breathe music. It's made them the most exciting live rock band since Guns N' Roses circa 1988. See them when they tour here in the Winter.

"If you feel like a riot, then don't you deny it..."

COMPANIONS OF HONOUR

JON HOTTEN traces the complex path trodden by members of BURNING TREE and THE BROKEN HOMES before their hook-ups with THE BLACK CROWES and IZZY STRADLIN'...

WHEN *IZZY Stradlin'* quit *Guns N' Roses*, he fielded a vague invitation to write with Atlanta's *Black Crowes*, who were a guitarist down following the firing of *Jeff Cease*. When it was finally announced that the job had gone to *Marc Ford*, leader of ferocious, LA-based retro rockers *Burning Tree*, Stradlin' completed a neat circle by beginning rehearsals for a solo project with Tree drummer *Doni Gray* and bassist *Mark Dutton*, and by later replacing Dutton with *Jimmy Ashhurst*, formerly of LA rock 'n' rollers *The Broken Homes*. An intimate underground movement of genuine American rock 'n' roll bands had surfaced.

BURNING TREE

Marc Ford had been close friends with *Chris Robinson* for some time when he relocated to LA with *Burning Tree*, a band he named after the street his girlfriend lived in. The band's self-titled debut album was cut with producer *Tim Palmer* and released as part of the Epic label's *'Epic Rock'* series. This was an ill-fated attempt at releasing nine albums on the same day in 1990, with money-off guarantees for multiple purchases. Unfortunately, those discerning enough to buy Burning Tree's '60s-fuelled cocktail of *Hendrix* guitars and powerful melodies or *Nuclear Valdez*'s steel-hard *'I Am I'* were unlikely to be seduced by passé hard rawk offerings from *Johnny Crash* or *Donnie Miller*. *'Burning Tree'* remains an undiscovered classic, inspirationally infused with the excellence of *'Mistreated Lover'*, *'Crush'* and *'Baker's Song'*.

Recommended: 'Burning Tree', 1990 (Epic 466633)

THE BROKEN HOMES

Stradlin's new bassist *Jimmy Ashhurst*, probably for reasons best known to himself, was billed as James H Ashhurst IV on *The Broken Homes*' 1990 album, *'Wing And A Prayer'*. 'Wing...' was the Homes' third release following a deal with MCA in 1986. Beautifully textured with female backing vocals to complement main songwriter *Michael Doman*'s soulful voice, 'Wing And A Prayer's best moments – *'The Parson James'*, *'Lock And Key'*, *'South Central LA'* – make a mockery of their lack of commercial success. 'Wing...' was a far more complete offering than the Homes' self-titled debut and 1988's follow-up *'Straight Line Through Time'*, and it's surprising that only Ashhurst has resurfaced following the band's demise in 1991.

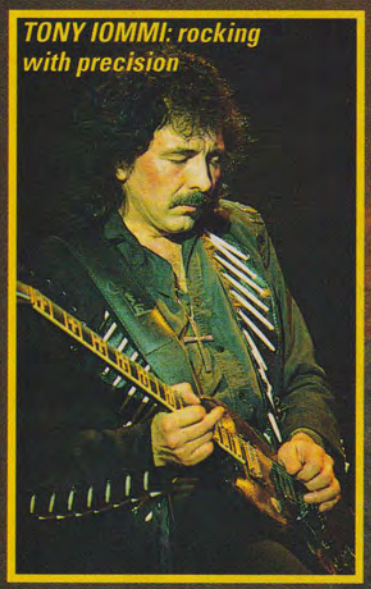
Recommended: 'Wing And A Prayer', 1990 (MCA DMCG 6109)

THE BLACK CROWES

With the release of their second album, *'The Southern Harmony And Musical Companion'*, the *Crowes* have more than answered accusations that their multi-Platinum debut *'Shake Your Money Maker'* was merely fuel for a retro rock revival that catered for those too young for *The Rolling Stones* and *The Small Faces*. The Crowes are a classic rock band in a great tradition; they are drenched in music. *Marc Ford*'s searing soloing has added to their fire. *Chris* and *Rich Robinson* are unwilling to make use of Ford's songwriting, which appears misguided. What they could do with *Burning Tree*'s *'Baker's Song'* is a tantalising thought.

Recommended: 'The Southern Harmony And Musical Companion', 1992 (Def American 512 263).

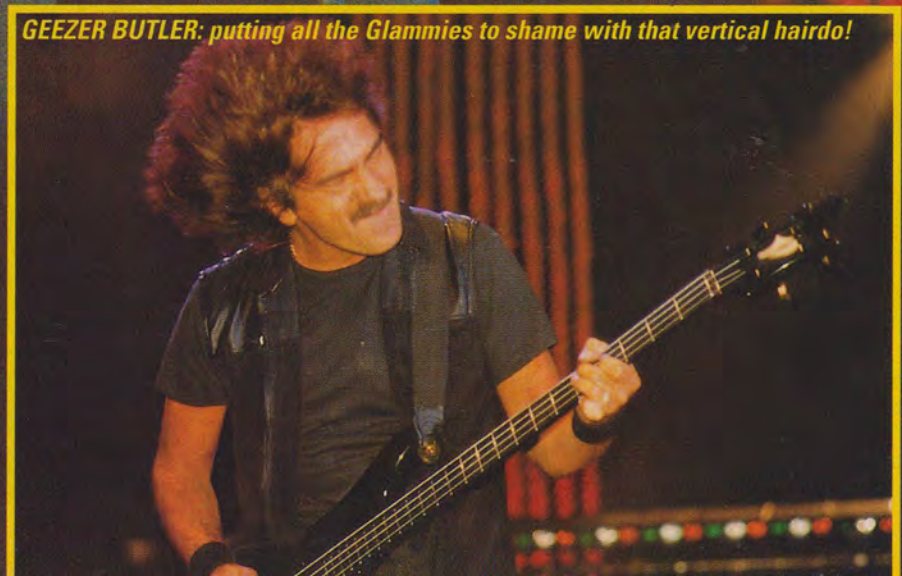
KONCERTZ



TONY IOMMI: rocking with precision

RONNIE JAMES DIO: quite simply, superb

Black is back!



GEEZER BUTLER: putting all the Glammies to shame with that vertical hairdo!

Pix Dave Willis

BLACK SABBATH, TESTAMENT
Hammersmith Apollo

Tuesday, September 8

THE PA could be clearer, the lights are lacklustre, and that sparkling Odeon/Apollo atmosphere is as non-existent as ever. Testament aren't exactly burning the place down, for all their efforts, although their set-list isn't helping.

Songs from 'The Ritual' don't seem to be improving greatly when aired live. It's a fair album, but 'So Many Lies' still suffers from being over-long and a one-riff affair. They play

TESTAMENT (Chuck Billy): give me back my aggro!

the balladic title tune *and* the similarly soft 'The Legacy' from 'Souls Of Black', which is an irritating tactic. The idea may be to appeal to the Sabbath crowd, but it's still the heavier material that fires folk up the most.

This is the last time Alex Skolnick will play in England with Testament... official. An amicable split has occured, but he's still seemingly getting into this brand of rampant power-crunch a lot more, knowing now the end is nigh.

Testament are approaching a rebirth of sorts, intending to bring some of that old aggro back. Shame they can't start that process tonight, as they need to kill, not merely maim.

Soon after, Sabbath whip us away in their 'Time Machine', back through two decades of material, and the effect is as enjoyable as I'd anticipated – especially with one of Metal's great singers back at the helm.

Vinnie Appice's drumming is an instant eye- and ear-opener. The man hammers his tubs with a mean-spirited grimace, occasionally lashing out at one of his many cymbals and piling on those titanic fills. Of course, he has to do a drum solo, but doesn't know the meaning of 'short and sweet'. How many sticksmen *do*, for Christ's sake?

In full flight, Geezer Butler's right mitt is redolent of a wildly flapping rubber glove, while Tony Iommi is the cool axeman in black, churning out riffs for 'War Pigs', 'Children Of The Sea' and the 'Dehumanizer' material with equal precision. Dio's voice hardly needs description... superb.

There *are* faults. 'Heaven And Hell' is stretched beyond endurance, however much of a classic it may be, and we don't get the excellent 'Buried Alive', or even the single, 'TV Crimes'. What we *do* get is consummate professionalism, and a welcome opportunity to see the 'Mob Rules' mob ruling together again.

You may doubt Sabbath's modern-day motives, but questioning their unique, monstrous might is somewhat tougher...

JASON ARNOPP

Luck of the Irish

MY LITTLE FUNHOUSE
Rock Garden, Dublin

Wednesday, September 2

ON ONE hand, My Little Funhouse have it all: a deal with Geffen, an EP produced by GN'R man Bill Price, the attentions of A&R supremo Tom Zutaut, and all the trappings of the major deal. On the other hand, they have absolutely nothing: they've yet to play on the UK mainland to either fans or 'the biz', their LP has yet to be released and they've done no major tours anywhere in the world (and so have no real following). Also, quite stupidly, the band apparently made some arrogant, disparaging remarks about their hometown of Kilkenny in an Irish publication, resulting in tonight's audience being (at best) hostile.

Their jewel is singer Alan Lawlor. On a stage the size of your average fag pack, it's impossible to tell how good a frontman Lawlor is; his voice, however, is another matter. Like a no-daft-bits Mike Patton crossed with something a whole lot more special, Lawlor is the key to My Little Funhouse living up to everything that's expected of them. He is still, however, a tad wet behind the ears. When faced with a vicious heckler, he just stands there, mouth agape, leaving guitarist Brendan Morrissey to grab the mic and make the defence.

From their current 'Addicted' EP, 'I Want Some Of That' is pure spectacle, an explosion of genius across the glass-littered floor of the Rock Garden, and the as-yet unrecorded 'Catholic Boy' carries on that fine feeling. 'Standunder' (the title of the album) showcases Alan's voice to the max, communicating alarm and animal angst in abundance. The fact that his between-song muttering (almost whispered, but at terrifying speed and in a thick Kilkenny accent) is utterly unintelligible must be sorted out pronto if MLF are ever to communicate effectively – especially with audiences they've already alienated.

My Little Funhouse may have a head start, but the path ahead is still a long and hard one. They have a superb singer, some great songs and megabuck backing. To justify their advantage, this band need to do some fast back-pedalling, learn a thing or two about presentation and – most importantly – learn when to keep their gobs shut.

ALISON JOY

MY LITTLE FUNHOUSE (Alan Lawlor): a special kinda singer

Pic Dave Willis

KERRANG! KONCERTZ KARDIAK KWOTA

ALIVE AN' SKREAMING | GROPING NURSES | STABLE | DANGER LIST | DEAD

Pic Dave Willis

WARRANT (Jani Lane): unfazed by the prospect of Mr G Danzig shoving a bottle up his Cherry Pie, the 'attitood dood' has sensibly equipped himself with a jacket which fires hardened cherry stones from metal-rimmed holes at anyone who messes with him...

Lane's world

WARRANT
Astoria, London

Sunday, September 6

WARRANT COME on like a heart attack – palpitatin' an' out to kill. Show opener and newie 'Inside Out' takes no prisoners, no shit, and knows no bounds as it pelts shock-waves through the teased 'n' tousled barnets of the out-of-season (but what comes around...) Glammies who'd, one imagines, come along for a slice of somethin' oozin', red 'n' sticky.

Then came 'Down Boys', no longer a cheery, swaggerin' bopper – but a HEAVY METAL CLASSIC! Hey, but then this is the 'new' (or even 'real') Warrant. Tough muthas. Attitood doods with somethin' to prove. An' just you check out singer Jani Lane's (bet he wishes he'd called 'imself 'Butch Boulevard' or sumfin' now...) new tatts. Nobody's gonna kick sand in *his* cherry pie!

An' doesn't our Jani do a splendid job of suckin' up to the London crowd? It might be 'Dog Eat Dog' out there in the merciless world of rock 'n' roll, but Mr Lane doesn't bite the hand that buys the concert ticket.

"What about Danzig?" (and I ain't got time for plot summaries), wonders a punter. Jani's response? Needless to say, the 'Satanic Fonzie' has an open invite to kiss that part of the Warrant frontman's anatomy that the LA sun never gets a chance to.

Lamented rockers Starz once pondered the future bleakly with the desolate 'Is That A Streetlight Or The Moon', and Warrant paint the shape of things to come as bein' equally soulless with the (gasp!) almost mesmerisin' 'April 2031' – just one of some interestin' deviations on the new elpee.

After an introduction which coulda skipped past customs officials as an apology, 'Cherry Pie' appeared late in the set, no longer a throwaway bubblegum anthem – but a HEAVY METAL CLASSIC!

And did I mention the green lasers? Shit, did I mention the boys in the band?! They were wailin'! They grabbed Accept's 'Balls To The Wall' by the throat an' turned a HEAVY METAL CLASSIC into... well... a HEAVY METAL CLASSIC!

Sure, in my profession (yeah, yeah, yeah...) it's refreshin' to occasionally stumble across somethin' innovative or awe-inspirin', but for this 'ere 'umble rocker the bottom line, at the end of the day, and when push comes to shove, is entertainment.

I was entertained.

RAY ZELL

NAKED TRUTH, NECROSANCT, GOMORRAH
The Dome, Tufnell Park

Monday, September 7

Gomorrah opened proceedings to exactly the kind of crowd you might expect for a Death Metal gig in Tufnell Park on a Monday evening. Sven Olafson barked out his vocals in true animalistic fashion, his head tilted back for the familiar 'Deep Throat' approach to the mike. The spirit may have been willing, but the flesh was weak, and a nasty virus saw Sven's voice giving up half-way through the set. Despite being brief, Gomorrah's performance was laden with sweat and bile. Someone should give this band a decent deal.

Next up were Brighton's Necrosanct. Sound problems meant the band delivered an even briefer set, though this may have been a merciful release. Not because Necrosanct are a poor band, but because a body can only take so much of this brand of punishing Death. Less popular with the crowd, there is still no denying that Necrosanct cooked up a musical storm which filled the hall and pinned you to the wall. A little more variety of pace could do the trick for them.

Naked Truth were billed as 'Georgia meets Kentish Town', but the contrasts were much more interesting than that. When the band took the stage, preconceptions led me to suppose that the dreadlocks and red, gold and green T-shirts sported by the band meant a bout of funk-driven crossover guitar.

I couldn't have been more wrong. Naked Truth were a Metal band, pure and simple – and a damn strong one at that. Thrash guitars were the order of the day, though the versatility and overall strength of all the musicians involved was greater than that single term might suggest.

Most importantly, Naked Truth really filled the stage, and the initial novelty of seeing a black band playing such straight-ahead Metal was swiftly eclipsed by the potency of their performance. It was sad to see a number of faces depart before Naked Truth even took the stage; I hope this reflected musical preconceptions rather than racial prejudices. Whichever was the case, anyone who missed Naked Truth missed a treat and a powerful education in the futility of musical stereotyping.

GAVIN BADDELEY

Attack of the killer Zombies!

DANZIG, WHITE ZOMBIE
Town And Country, Kentish Town

Thursday, September 10

LIKE MOST folks here tonight, I have looked forward to seeing White Zombie for an awful long time, simply because they look so good – and when they take the stage we are far from disappointed! The frontman looks like a high class road tramp and completely controls his domain, coming across like a cross between Michael Jackson and Mike Tyson, all wrapped up with a little bit of HR from the Bad Brains.

Musically, I guess there are Bad Brains comparisons, but there are also hints of Slayer and huge handfuls of originality to contend with. For some reason, the band seem genuinely surprised at the response they provoke, though God knows why. Right from the start they are fascinating to watch, like some nightmare freakshow circus come to town, and you can't help leaping about. White Zombie and their bizarre graveyard stomp are one of the best surprises I've had in ages – it's just a shame there wasn't a lot more of it.

After the ragamuffin style of the Zombies, it looks for a moment like Danzig might blow it all by being too over-the-top. Drummer Chuck Biscuits is on that ridiculous skull platform again, pounding away from the ceiling, and just for a second it all looks very Spinal Tap.

Thankfully, Danzig's music speaks volumes – despite the daft stage props – and we are treated to a truly memorable set. As yet, there is nothing on 'How The Gods Kill' that is treated as a proper live classic – apart from the brilliant 'Dirty Black Summer' – but this is probably only a matter of time. Oldies like 'Mother' and 'The Hunter' rightly provoke a crazed response, and lead you to think that given a few years, a hell of a lot of bands could be citing this muscle-bound Presley and his blacker-than-black cohorts as an influence.

Danzig himself has little time for onstage banter; he says "thanks" occasionally, and looks pleased when the audience response almost drowns the band out, but the rest of the time he is far too busy throwing poses while we throw fits. As ever, there are no Misfits tunes. I know it's probably the bane of the poor man's life, but we can all dream of hearing 'Mommy, Can I Go Out And Kill Tonight'.

Being honest about it, I guess the Astoria show was better, but as they encore with 'Long Way Back From Hell' there is little that stops this being perfect. The Fonzig is cool!

MORAT

PLEASE NOTE: There is no photograph of Danzig included with this review because Glenn Danzig refused to let* Kerrang! *take any pictures of him. We apologise to all our readers for any disappointment this may cause, and hope you understand that Mr Danzig's whims are beyond our control.

Pic Paul Harries

WHITE ZOMBIE: 'like some nightmare freakshow circus come to town'

SOUND OF MIND
Richmond, Brighton

Saturday, August 22

A TRIUMPH of substance over style, Sound Of Mind have transformed themselves completely since they were known as the Dixie Tramps a year ago. Then, they were agreeable, three-chord Guns N' Roses wannabes, but now they come on as nasty, dark kings of grunge-funk.

The projected backdrop is amateur, but way out enough to still be cool. Fuelled by strobes and a cacophonous taped intro, it's almost as though you're expecting Ministry to walk on. With this in mind, Sound Of Mind start as a disappointment, albeit a pretty good one.

I can imagine people seeing some early Atom Seed gigs and being equally impressed. Just for once you're seeing something *different*: not pub rock, not Spandex Metal, someone whose limitations stretch beyond the first Metallica album or 'Nevermind'. Sound Of Mind are nearly funky and have some well-screechy guitar bits, which is really all it takes.

The vocalist, one part Mike Patton and one part Lizard King, keeps things eye-catching and lively. The band cooked in places, but I couldn't help wondering what they'd be like on a *really* good night – and I'd be willing to find out. Now, how many regional club bands have *you* wanted to go back and see again? Umm, one, err, umm...

COLIN REED

Sheer Reed

Pic Kristin Callahan

CORROSION OF CONFORMITY (Reed Mullin): anybody who would like to have their kit abused by this man, please queue here...

CORROSION OF CONFORMITY
Limelight, New York

Thursday, August 20

IT'S TRUE; COC really *do* think they're the MC5 for the New World Disorder. Frontman Karl Agell, wrapped in a T-shirt emblazoned with the American flag, is part Rob Tyner, part Henry Rollins, his face red and scowling at the climax of opener 'White Noise'.

When he crouches up on the monitor, stares the crowd down hard and roars in anger, *'No one said anything!'*, COC are making their voice heard. They're North Carolina punks who heard the revolutionary rabble-rousing in Black Sabbath and took it to heart. A band who understood precisely what Ozzy meant when he intoned something about, *'Gen-rals gathered in their masses'* and made it matter two decades later.

So we've gone from Hardcore to retro? Only in spirit. True, the only number we got in their 45-minute support for the Rollins Band from their Hardcore heyday was a wild bash through 'Mad World'. Not exactly at their peak tonight, given their three feet of stage space, Corrosion are raging, full on, muscles tensed and ready to pounce with every chord. At the centre of it all, a shirtless blur of blond hair, drummer Reed Mullin directs the revolution with a skin-smashing strength and poise. One of the best kit-abusers out there today.

Guitarist Woody Weatherman looks like Geezer Butler's little brother, a goatee'd, mouth-agape, staggering guitar scream in a 'Volume 4' T-shirt. Still, it's Agell who's the MC at the revolution, pulling out a coat-hanger, waving it above his head madly as if ready to jab it in the eye of some anti-abortion arch-Conservative. The image is powerful and startling, the perfect preface for recent Metallica fill-in guitar auditionee Pepper Keenan to take frontman duties on 'Vote With A Bullet'.

Karl takes the mike and lurches into a Tyner-style rant of, "I hereby declare free dope and f**king in the streets!", before the ecological harangue of 'Break The Circle'.

The night ends on a less than grim note, COC bringing their US product manager Jackie Farry (who's moving to Seattle for a gig as personal assistant to Kurt Cobain and Courtney Love) out on bass duties for a rendition of an old Hardcore number by a little-known Raleigh outfit, Legionaire's Disease. While the name escaped me, the chorus went, *'Die! Die! Die!'*. No 'Four Horsemen', but COC were packin' plenty of apocalypse to spare.

MIKE GITTER

MONSTER
Edwards, Birmingham

Monday, August 31

MONSTER MANAGED a minor victory tonight. Believe it or not, apart from two lamentable support bands and a tiny rent-a-crowd, I'm the only bugger that's turned up. It's therefore encouraging to find the Norwich funk Metal beast so sprightly and eager to please. One can only hope all this bravado isn't totally in vain.

Immediately, the nimble fingers of guitarist Alex begin to mix and mash the various influences. A frontman in abysmal leggings demonstrates how vigorously he's been working out to his Faith No More vids, and it's quickly clear where Monster are coming from. In the present climate, Monster are a fairly novel find. Innovation will come with time.

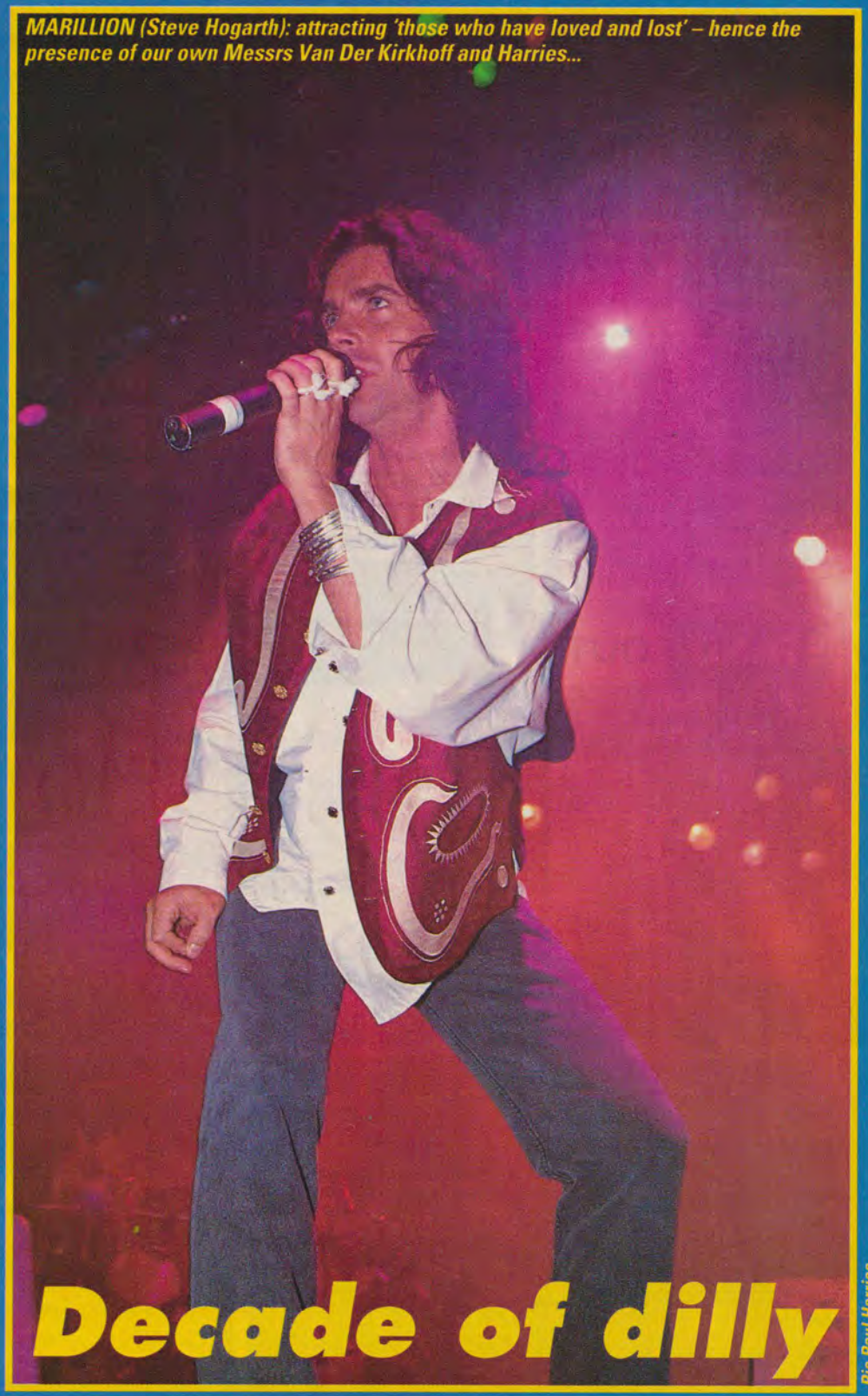
'W.D.I.S.' and 'Another Fine Mess' both tip the hat to FNM, but it'd be too easy to categorise Monster as another clone band, as they're actually a lot more Metal. The widdly guitar bits and their periodic super-fast bursts of bass are at odds with the more left-of-centre stuff that FNM and the Chilis are producing these days.

Like many unsigned bands, Monster's weakness rests with their lack of decent tunes. Other than the fancy guitar inserts, 'Have It All' is a lost cause. 'What Would You Do' again allows the talent and energy an airing, and might well slay giants if only Monster could write choruses. Mind you, the vocal breakdown was quite neat.

For a new band, Monster are too good to simply ignore. Progression, however, will depend on singing lessons, some shocking songwriting and the miraculous rebirth of the long-lost British audience.

STEVE BEEBEE

Decade of dilly



MARILLION (Steve Hogarth): attracting 'those who have loved and lost' – hence the presence of our own Messrs Van Der Kirkhoff and Harries...

Pic Paul Harries

MARILLION
Wembley Arena

Saturday, September 5

SITTING BEHIND your International AOR/Sports Desk representatives tonight are two men who really should've known better than to croon Journey and Toto ballads into the small hours in a hotel bar after Donington. Marillion's melodrama has always attracted such figures; the sad, the lonely, those who have loved and lost.

Tonight, as the band celebrate the 10th anniversary of the release of their debut album 'Script For A Jester's Tear', they play some of the most poignant English rock songs of the past decade.

They begin stiffly with 'Holidays In Eden' and 'Garden Party', the latter's awkward tempo prompting the traditional Masonic ritual of difficult-handclapping among a well-rehearsed crowd. This one-off show pulled in hardcore Marillion nutters from all over the country. In front of us, three birds in tall chef's hats frug like Chris Waddle and Terry Butcher post-match in Italia '90. Singer Steve Hogarth notices the hats half-way through the set, laughs, points them out to guitarist Steve Rothery, then does the Chrissie Waddle himself!

'Easter' is the first number to really tug on the heartstrings. Hogarth's Irish love song is reckoned by keyboard player Mark Kelly to be the best song Marillion have yet written. Rothery's lead on this song is the most beautiful he's ever played.

'No One Can' is a classic subtle pop song – Fish has said as much – with more good lyrics, although Hogarth's strongest poetry is on 'The Party', which captures every sensation, fear, thrill and emotion of a teenage girl's first houseparty. Adolescence is also the subject of one of Fish's best lyrics, on 'Warm Wet Circles', which Hogarth sings with as much emotion as he puts into his own words. Hogarth may feel a little uneasy singing, *'I was born with a heart of Lothian'*, but he sings 'Kayleigh', 'Lavender' and 'Slainte Mhath' brilliantly, and with a kind of reverence.

The first encore is the 'This Town'/'Rake's Progress'/'100 Nights' trilogy, its first part as heavy as anything Marillion have done in 10 years. Then, to finish, it's 'Script...' itself, a fitting end to Marillion's first decade. No, Fish didn't join the band onstage – there's still too much bad feeling between him and The Company – but the big centre forward's spirit was with us as the fans yelled out his first self-pitying lyric.

The game isn't over yet. Call this gig half-time. **RENE AND WILLIE VAN DER KIRKHOFF**

LOVECRAFT
Powerhaus, Islington

Thursday, September 3

IT'S RAINING. A couple of miles away, you're feeling pleased with yourself as you clutch your Astoria L7 tickets. Fair enough... But in a few months time you'll be wishing you were here: watching a *British* all-girl troupe with the talent and balls to match anything the Yanks can do.

Lovecraft's impact is immediate – and not just because of the dirt-under-the-fingernails riff to 'Gasoline'. Visually, they are a riot. Jilly, the Telecaster-totin' rhythm guitarist is a livewire of hair, Keef elbows an' wildhearted Ginger shapes. To her left is Mel, a petite Oriental lead guitarist not much bigger than her Gibson SG, with a neat line in pulse-racin' pocket-sized solos and a gurglin' ('scuse the technical term) FX pedal t' boot!

A couple of Stooges-style rockers strut by, then Lovecraft hit hard and low with a riff the New York Dolls wouldn't have been ashamed to sleep with and... and... I'm beginning to think something special is happening here. At the back, Bambi owes more to Thumper than her Disney namesake, and her partner-in-rhythm, bassist TC, is just taking 'cool' to some frozen *n*th degree. She stares at nothing in particular, her jaw set in a mess-with-me-and-I'll-mess-up-yer-face mask of concentration, whilst her knees and bass bob in perfect unison.

In front is Cleo, a singer who wants to be a star – or vice versa. Or both. She's got an annoying habit of introducing numbers in a New Yawk drawl, but with her tongue *that* far in her cheek it's a wonder she can talk at all.

A slowie, 'Who Do You Luv', gives way to the riotous 'Good Thing', and before ya know it Bambi is back thumpin' out the intro to 'F**kin' Up' – a cool encore cover of the recent Neil Young And Crazy Horse grunge Metal masterpiece. A perfect choice – cos just like the band's own material, it gets by on about two-and-a-half chords and a hookline from Hell. That may be where Lovecraft are from, but if they can play like this, they can go wherever they damn well want. **NEIL JEFFRIES**

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"Jim works really hard at being the official party animal for Faith No More! He does enough work for all of us. What a guy!" – MIKE PATTON gets a little ironic

TESTING THE FAITH

It was never gonna be easy playing bottom of the bill with Guns N' Roses and Metallica in a gruelling cross-States trek – but for FAITH NO MORE it's turned out to be something of a nightmare. Thousand-mile bus rides and inter-band wranglings are just the tip of the iceberg: but, as CHRIS WATTS asked when he stowed away in their luggage rack, could JIM MARTIN's rock 'n' roll excesses be the straw that breaks the camel's back?...

IT IS a f**king massive tour. It is reputedly the hottest North American rock tour for years. It looks like it. The luxury trek has crossed Europe and most of America. It will grind to a halt this week, and Faith No More will breathe a sigh of relief. It's not easy touring with Guns N' Roses and Metallica.

"It's not a rock 'n' roll tour really," muses bassist Bill Gould, surveying the Texas Stadium in Dallas. "It's a mini-empire."

Some redneck asshole teenager strolls past. His T-shirt says 'Shut Up Stupid Bitch'. Two micro-skirted

KONTINUEZ OVER

FAITH NO MORE

FROM PREVIOUZ PAGE

starf**kers emerge from one of the 40 equipment trucks on the tour, closely followed by two grinning riggers. The girls are clutching passes for Metallica's backstage complex. It's funny.

It's not bad going for a bunch of five upstart Californian pranksters. It's okay that Faith No More go onstage at four o'clock in the afternoon and only get to play for 45 minutes. It's okay that they have to drive 1,000 miles to the next gig in a bus when Metallica and Guns N' Roses fly in a privately chartered 747 and DC10 respectively.

It's okay that the band are afforded just one paragraph in the local papers. It's okay that the girl in the ticket office of the Houston Astradome has never heard of them, and it's okay that no one seems to be wearing a Faith No More T-shirt. As Jim Martin comments:

"People who buy Faith No More T-shirts just don't like to wear them in public!"

It might just be okay that Faith No More are the Support Band That Axl Forgot.

AXL ROSE is invisible but his presence is overwhelming. The backstage outer circle is a heaving paranoia of publicists, lackeys and diplomats. *Everybody* claims to know the little singer. Well, they've never actually met him, but...

GN'R arrive at the stadium mere minutes before they are due onstage. As usual they are late. Slash is the only member of the band to walk to the sprawling arena stage. The rest are driven in a transit van to the stage ramp, emerging with minders in tow, then disappearing into their limos almost before the dying chords of 'Paradise City' have been struck.

Axl has only ever spoken to Faith No More once, via tour managers. The surly missive relayed a message that if Mike Patton ever asked the crowd to throw beer at Jim Martin again then the band would be off the tour. The crowd take this as a sign of approval and spend the concert hurling projectiles at anything onstage. Axl doesn't like getting his feet wet.

"We've had a few close calls," Patton admits. "We're lucky to still be here."

"This tour is like a crowning glory for both headline bands," says Mike 'Puffy' Bordin. "There hasn't been a tour like this for years. We're not used to the atmosphere. To me, the atmosphere is not really conducive to this band playing well. It's like the Village People syndrome. Showbusiness. Mass entertainment."

Bill Gould: "It's difficult playing every night to people who aren't interested in us. Maybe some of them do hate us, but that's cool. If they didn't hate us a little bit we'd feel like we were kissing ass."

"I feel like a zoo animal up there," Patton comments. "It's like when you fart in the presence of someone you shouldn't. You laugh. It's like a nervous reaction to the whole scale of things out there. It's embarrassing.

"You have to take a certain amount of reality out there with you. We just walk out without an intro tape, in the middle of the afternoon, and play stuff. It's like, 'Here we are, people! Time to start!'. Basically, we are a small band. We are a pubic hair in Guns N' Roses' shower!"

Pix Mark Leialoha

"The atmosphere is not really conducive to this band playing well. It's like the Village People syndrome. Showbusiness. Mass entertainment..." – 'PUFFY' BORDIN on the GN'R tour

FROM THE stage of the Texas Stadium the crowd looks terrifying. The sound is haphazard, but Faith No More cope. Combating indifference is something that Patton enjoys. This afternoon he rounds on Jim Martin. The singer catches the guitarist throwing a plectrum into the front rows.

"Is he throwing shit at you?" Patton asks. The crowd cheer.

"I think you have the right to throw shit back at him! This is an open invitation to f**k Jim!"

"F**k me!" growls Jim, standing alone in the middle of a shower of plastic glasses.

Behind the scenes, Faith No More's reputation for personal animosity towards each other is starting to get ugly. The enormous scale of this tour is affecting the band. Their reaction to the "Village People syndrome" differs drastically.

Patton, Gould and Roddy Bottum return from a backstage walkabout to discover Jim Martin in heaven. The guitarist is standing on a table, trying to persuade a vacant blonde to remove her top for the camera.

The band stride past the couple and slam into their dressing room. Patton's furious.

"That is f**king vile!" he shouts. "F**k that! God, what an asshole! I don't want anything to do with that. That sucks! *Goddamn it, man!* F**k him! That is bullshit."

"It's kind of a hard thing to say," sighs Roddy, "but that's kind of anti what we're all about. All the bad things about this tour are outside the window right now. It's disgusting. It's ridiculous."

"Hey, Jim," Patton sneers, "who are you pandering to? Shit. Next question."

WHAT'S WRONG with Jim having his photograph taken with a large-breasted female?

Bill Gould: "Nothing's wrong with it. It's just such a cheesy way out. It's the easy way out. It's the cliché."

But the girl volunteered. She wasn't press-ganged.

"But that doesn't mean that we have to go along with it," says Patton. "I *cannot* take that seriously."

Bill Gould tries to rescue the situation. "I think you're right," he says. "That is the real world. To 50,000 people in the audience that is the real world of rock 'n' roll."

Roddy doesn't care. "But we've never catered for that in the past, so there's no reason why we should pander to it now."

Bill: "And you just know that you're gonna pick that shot for the cover! It's not a true picture of what this band is all about. It is of Jim, sure."

This from a band who reputedly tied a groupie to a hotel bed and let their road crew piss on her.

"Where did you hear that?" Patton exclaims.

From someone she now works with in London.

Patton: "WHAT? NO WAY!"

"We didn't tie her up," admits Bill. "It wasn't the road crew either. Maybe we just look like the road crew! Anyway, she was in the shower. Jim couldn't piss, which is surprising for the amount of beer he drinks! I never thought we'd hear about that again."

Patton: "How did you hear about that stuff?!"

Bill: "She didn't mind. I think there's a difference between doing that – for whatever reasons – and doing what Jim is doing outside for the benefit of a photographer. It means different things to Jim than to us. That is exactly what Jim is. Jim is the token rocker in Faith No More!"

FOR HIS part, Big Sick Ugly Jim Martin is having a ball. In Houston, the guitarist is reunited with his cousins. Bob, Marie, Robert and Wanda are backstage at the Astradome, obviously thrilled with Jim's performance. They take snapshots and swap stories of the band's first appearance in Houston at the infinitely smaller Warehouse club. Robert has never seen the band perform until tonight, but is nonetheless full of praise.

"You can tell Jim is an innovator," he says proudly.

I do believe Jim blushes. "We're all copying something."

"Bullshit!" retorts Robert affectionately.

Over a meal of steak and jacket potatoes, the family are full of good old Texan bonhomie. Jim gets his steak doggy-bagged. Marie worries about the crime rate and Wanda tells this joke about back-masked messages in Country And Western music.

"They say if you play Tammy Wynette records backwards, you get your girl back, your car back, your dead mother back, your beer back...!"

The table groans. Jim looks happy.

JIM IS always happiest when he's got a beer and someone to talk to. He genuinely doesn't give a shit about much. He's playing guitar on the biggest rock tour of his career, and sees nothing wrong with embracing the lifestyle with open arms.

"It feels like there's the four of them against the one of me. Whatever opinion I take, I end up as the minority. Sometimes I hate those f**kers."

JIM MARTIN and friend: livin' that rock 'n' roll lifestyle!

"There's the four of them against the one of me. Whatever opinion I take, I end up as the minority. Sometimes I hate those fkers..." – JIM MARTIN**

He's not kind in his assessment of FNM. Bill is "Patton's personal thug!". Patton blows with the wind and Puffy, he says, could do with a cold bath.

"Look at him now," he says, pointing at the drummer talking to fans at the backstage entrance across a wooden barrier.

"Puffy's People! Notice he never crosses that barrier. There's always that barrier to remind us that he is a star."

When Puffy and Jim are in the same room together, the atmosphere is icy.

"Want a beer, Puffy?" Jim asks. The drummer shakes his dreadlocks.

"Why not? You always used to drink. What happened to you, Puffy?"

"Nothing, man. I just don't want a beer, okay? I used to drink beer, but I was 14!"

He leaves. Jim shrugs and cracks open another can for himself. "See what I mean?"

SOMETIMES IT'S difficult to figure out why Jim Martin is still with Faith No More. He recently told *Guitarist* magazine: "I don't think the difference between the parts they wanted me to play on 'Angel Dust' and the parts I actually played was enough of a difference to affect our careers."

Without Jim, Faith No More would be half the band they currently are. Jim Martin is a foil for Patton as well as supplying the killer grunge which has always been at the root of the quintet's sound. Jim Martin is a top geezer.

I tell the band that Jim thinks they don't know how to enjoy themselves.

"Fine," Puffy snipes, "but we're not alcoholics!"

The others cheer.

Bill: "We're just from different backgrounds. When Jim first joined the band, it was kind of an art statement."

Patton: "I think Jim should get a medal. Jim works really hard at being the official party animal for Faith No More! He does enough work for all of us. What a guy!"

SO THE tour is coming to a close. After each of the most recent concerts, GN'R's crew have been throwing parties for themselves. Last night in Houston they organised 20 strippers. Tonight in Dallas there are rumours of a strip-fest involving 50 girls! Jim tries to manipulate a vote to stay in Dallas. He is unanimously out-voted.

"I hope you will go in my place and be my official party delegates!" he grunts. We never did make it.

The local reviews praise FNM's performance. The *Dallas Fort Worth Star* reported that 'there was no great outcry for an encore, which seemed to suit Faith No More just fine'. The same paper is less kind to GN'R. Adjectives like 'self-indulgent' are bandied about.

The final verdict? 'The Gunners' show has too many stadium rock touches.'

Faith No More don't care. Ahead of them are 1,000 miles of road before another brief appearance and more audience humiliation.

"Our job is just to be ourselves and not to suck corporate dick," says Patton. "But I'm looking forward to playing the smaller venues on our own tour after this. I just can't imagine this band becoming as big as Metallica. I don't think I'd enjoy it.

"This tour is not a real thing. The best thing about it is that at the end we can all just pack up and walk away from it. The other bands on the bill have to *live* with it."

WEDNESDAY 16

BOSTON Axe And Cleaver (0205 367300) **The Razors**
BRENTFORD Red Lion **Fat Chance**
BRISTOL Fleece And Firkin **Herb Garden/Sharon Tate's Children**
CHAPEL-EN-LE-FRITH Royal Oak **Mansel Storme Band**
CHIPPENHAM Riverside **Severance**
DUNSTABLE California Bar **Out Of the Blue**
EAST GRINSTEAD 101 Club (0342 316363) **Oli Reed**
GREATHORSE Seahorse **Cyan Blue**
IPSWICH The Railway **Blade Chain**
LEEDS Duchess Of York **Scum Pups**
LONDON Dome, Tufnell Park **Konkrete Gerbil/Jailwagon/Scanxion/Nefarious**
LONDON Swan, Fulham (071-385 1840) **Pyromaniacs From Hell**
MANCHESTER Rock World (061-236 9971) **The Enid/Krel/Blyndesyde**
NEWCASTLE Riverside **Atom Seed**
SANDGATE Gee's Midnight Bar **Live 'N' Kickin'**
SHEFFIELD Pheasant **Hamsters**
STEVENAGE Klub Wiv No Name **Social Distortion/Wasted Frame/Dead Souls/Drug Prowling Wolves**
STOCKTON Waterfront (0642 674309) **Diesel**
SWANSEA Martha's Vineyard **Strange Desire**
WEYBRIDGE Hand And Spear **Desperate Dan Band**

THURSDAY 17

ABERTILLERY Balcony **In Pursuit**
ANTRIM Upper Deck (08494 60744) **Renegade/Sweet Mary Jane**
ASH VALE George **Fat Chance**
BEARWOOD Dirty Betts **Handsome Beasts**
BIRMINGHAM Breedon Bar **Reverend Brown And The Early Birds**

New Brit hopefuls HERB GARDEN kick arse (or that's what they tell us!) in Bristol (Wednesday), Ystrad (Thursday), Barnstaple (Friday) and Swindon (Saturday), ably supported by the fabulously named Sharon Tate's Children!

BLACKPOOL Tache **Big Brother/Dillan Roach Incorp**
BRIERLEY HILL Robin Hood Inn (0384 456679) **Kenwood And The Mixers**
BRIGHTON Nellie Peck (0273 26369) **Sleeping Kings**
CANTERBURY Fools And Horses **Die Laughing**
CARDIFF Bogiez (0222 670001) **Fuz**
CHALLOCK Halfway House **Trickshot**
CHESTERFIELD Queen's Park Hotel (0246 232452) **Strongheart**

METAL G

Bands! Draw huge crowds! Come to the attention of important industry types! All for free! Just send details of your band(s), date(s) and venue(s) – with venue telephone number if possible – to: *Jasmine Radford, Metal Gig Guide*, Kerrang!, *52-55 Carnaby Street, London W1V 1PF*. Alternatively, you can fax us on 071-734 2287. Telephone – with late gigs only – on 071-437 8050. Only shameless publicity-seekers need apply!

CHICHESTER Coach House (0243 784690) **Opium Poppy Dog**
DEAL Black Horse Hotel **Final Sunset**
EDINBURGH Music Box **Rich Rags**
GLASGOW Cathouse **Buddha Grass Harbour**
GRANTHAM Images Two **Dr And The Medics/Every New Dead Ghost**
GUISBOROUGH Rugby Club **Hamsters**
HARROGATE Betty Liptons **Wild**
HUDDERSFIELD White Lion **Mr E**
HYTHE Gate Inn **Late In Evening**
LONDON Royal Standard, Walthamstow (081-503 0700) **MC Sin/Pagan Wheels**
LONDON Swan, Fulham (071-385 1840) **Last Of the Teenage Idols**
LONDON Town And Country Club (071-284 0303) **Camel**
MANCHESTER Manchester University **Atom Seed**
MANSFIELD Plough **Frontier**
NEWCASTLE-UPON-TYNE Fat Sams **Salamander Joe**
NEWPORT TJ's (0633 216608) **Accidental Genocide**
NUTLEY Shelley Arms **Satyre**
OXFORD Penny Farthing **Mr Meana**
READING Turk's Head **Desperate Dan Band**
SANDWICH New Inn **Genie**
SELLINDGE Mucky Duck **Scandal**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Granma Dynamite**
TAMWORTH Rockwells (0227 52359) **Litany Of Fear/Patriot/Roamer**
WAKEFIELD Players Club **Mansel Storme Band**
WEYMOUTH Town Crier **Nobby's Cousins**
YSTRAD Star Hotel **Herb Garden/Sharon Tate's Children**

FRIDAY 18

ABERDARE Hirwaun Rugby Football Club (0685 811063) **Bloodshot**
BANBURY The Mill **Hamsters**
BARNSTAPLE Royal Exchange **Herb Garden/Sharon Tate's Children**
BASINGSTOKE Beanos Club **Desperate Dan Band**
BASINGSTOKE Blades Bar **The Moonshots**
BIRMINGHAM Institute **Atom Seed**
BIRMINGHAM Selly Park Tavern **Awesome**
BIRMINGHAM Swan **Reverend Brown And The Earlybirds**
BOSTON Axe And Cleaver (0205 367300) **TUT**
BRADFORD Rio **Mr Meana**
BRAINTREE Flacks **The Avenue**
BRENTFORD Red Lion **The Killer B's**
BRIDGEND York Tavern **Pulp Grind/Corpus**
BRIERLEY HILL Robin Hood Inn (0384 456679) **Soul Survivors**
CARDIFF Bogiez (0222 670001) **Dare**
CHICHESTER Coach House (0243 784690) **Obi Topei**
CRAWLEY New Inn **Wildride**
DORRINGTON Musician's Arms **After Hours**
DUDLEY JB's (0384 253597) **Pure Essence**
EAST GRINSTEAD 101 Club (0342 316363) **Dumpy's Rusty Nuts**
FELTHAM Feltham Rox **Engine/Ragged Boys/Mental Helicopoters**
FORDHAM Crown **Filthy Rich**
GILLINGHAM Southern Belle **Alter Ego**
GLASGOW Bogle Stone (041-553 1638) **Frenzy**
GLASGOW King Tut's Wah Wah Hut (041-221 5279) **Tribute To Jimi Hendrix**
HAMILTON Blazers Rock Club (0698 891929) **Wanted**
HARLOW The Square **Lovecraft/Crazyhead**
HOUNSLOW Feltham Rocks (081-577 6969) **Engine**

G GUIDE

HULL Blue Lamp Music Club **Black Cat**
IPSWICH the Railway **The Traitors**
LEICESTER Georges **Geneva**
LEICESTER Royal Mail Public House (0533 622813) **Thieves Like Us/ The Afflicted**
LINCOLN Duke Of Wellington **Scum Pups**
LINGFILED Wiremill **Thunderbox**
LONDON Bull and Gate, Kentish Town (071-485 5358) **Joyride**
LONDON Underworld, Camden **Social Distortion**
LONDON Hellfire Club, Fulham **Buddha Grass Harbour**
LONDON Stick Of Rock, Bethnal Green (071-739 6068) **Chelsea/ The Elite**
LONDON Swan, Fulham (071-385 1840) **Paddy Goes To Holyhead/ Keep The Faith/Sarah Sarah**
LONGDON Plough (0684 568292) **Lost Soul/Final Verdict**
NEWBURY Waterside Centre **Vice Verse/Uprising**
NEWCASTLE Dog And Parrot **Dead Things**
NEWCASTLE-UNDER-LYME Rigger (0782 616602) **Shake Appeal/ Craft**
PONTEFRACT Greyhound **Rachel's Breakdown**
RETFORD Newcastle Arms **Eat The Rich**
RUNCORN Castlefields Centre **Here Comes Trouble**
SCARBOROUGH Corner Cafe **Circus In Reverse/Shattered Earth/ Retaliator**
ST ALBANS Horn Of Plenty (0727 53143) **Noise Cake/Cranium**
ST AUSTELL General Wolf **Blazon**
ST NEOTS Priory Centre **Jaded Hartz/Electric Circus**
SWANSEA Coach House **SEX/Four Play**
TUNBRIDGE WELLS Flute And Flypaper (0892 518438) **Sons Of Eden**
WEST DRAYTON Angler's Retreat (0895 442573) **Maid in England**

SATURDAY 19

ASH VALE George (0252 543500) **Aphelion**
BASINGSTOKE Premier's **Sarajevo/Intense/Hot Tuna/ Odd Comment/Wicked Vicar/Sayonara/Truth Or Dare/Retribution**
BLACKPOOL Tache **Atom Seed**
BOSTON Axe And Cleaver (0205 367300) **Cutting Loose**
CANNOCK Wheatsheaf **Roamer**
CARDIFF Bogiez (0222 670001) **Rock Candy/Slam**
CIRENCESTER Thames Head Inn **Metropolis DC**
CLOPTON Crown Inn **Citizen**
COLCHESTER Oliver Twist **The Avenue**
COVENTRY Lady Godiva Inn (0203 220938) **Gutter Cats** (lunchtime)
CROWBOROUGH Half Moon (0892 661270) **Sons Of Eden** (afternoon)
DAVENTRY Saracen's Head **Dance Of Kings**
DUNSTABLE Bird In Hand **Jaded Hartz**
EPPING Cock And Magpie **Out Of The Blue**
EXETER Bystock Hotel **Nobby's Cousins**
GLASGOW SECC **Tribute To Jimi Hendrix**
GREAT YARMOUTH Wrestlers **Patriot**
HAMILTON Blazers Rock Club (0698 891929) **Rich Rags**
HASTINGS Carlisle Club **Egypt**
HASTINGS James Burton (0424 422705) **Sons Of Eden**
IPSWICH The Railway **Gordon Bennett Band**
LEICESTER Princess Charlotte **Karen D'Ache**
LONDON Brahms And Liszt, Covent Garden **The Moonshots**
LONDON Marquee (071-437 6601) **The Enid/Poisoned Electrik head**
LONDON Roebuck, Lewisham (081-852 1705) **Juke Box Heroes**
LONDON Stick Of Rock, Bethnal Green (071-739 6068) **Flame Tatoo**
LONDON Swan, Fulham (071-385 1840) **Engine/Tantrum**
LOUGHBOROUGH Swan In Rushes (0509 217014) **Hamsters**
MILTON KEYNES Queen Victoria **Masada**
NEWCASTLE Dog And Parrot **Dead Things**
NEWCASTLE-UNDER-LYME Rigger **Eat The Rich**
NORTON CANES Holly Bush **Baby Face/The Corrupt**
NORWICH Brickmaker's Arms **Wicked Rich**
NORWICH Oval **Dumpy's Rusty Nuts**
NORWICH World's End **Filthy Rich**
OXFORD Penny Farthing **VHF/Damage**
PORTSMOUTH RIP Club **Vice Verse/Rusty Bucket/Tightrope**
SOUTHAMPTON Boogies (0703 333606) **Tarrasque**
ST ALBANS Horn Of Plenty (0727 53143) **Trojan Horse**
STAINES Blue Anchor (0784 452622) **Maid in England**
SWINDON Park Hotel **Herb Garden/Sharon Tate's Children**
SWINDON Prince Of Wales **Severance**
TIVERTON White Ball **Blazon**
WAKEFIELD Players **Mr E**
WALSALL Wheatsheaf **Problem Child**
WORTHING Dillons Music Bar **Desperate Dan Band**

SUNDAY 20

BOSTON Axe And Cleaver (0205 367300) **Bamboo Beat Band**
BRIERLY HILL Rock Tavern **Thunderheart**
BRIGHTON King And Queen **Desperate Dan Band**
EDINBURGH Venue **Boneyard**
FOLKESTONE Sandgate Hotel **Egypt**
GLASGOW King Tut's Wah Wah Hut **Angel Heart**
HAWICK Stampers **Rich Rags**
HUDDERSFIELD Ku Club **Um Bongo**
IPSWICH Hare And Hounds **Prime Suspect**
KIRKHAM Swan **Mansel Storme Band**
LANEHAM Butcher's Arms **After Hours**
LONDON Astoria (071-434 0403) **Anti-Nowhere League/ Peter And The Test Tube Babies/999/Broken Bones/Sic Boys**
PAIGNTON Fiesta **Nobby's Cousins**
PORTSMOUTH RIP **Heavy Duty**
TAMWORTH Rockwells (0227 52359) **Briar**
WOKINGHAM Phoenix Plaza (0734 784147) **Child**

MONDAY 21

DUDLEY JB's (0384 253597) **Briar/White Heat**
LONDON Swan, Fulham (071-385 1840) **Wild Mind**
OXFORD Dolly **Ragged Boys**
PETERBOROUGH Norfolk (0733 62950) **Slander**
PORTSMOUTH RIP **The Mafia**
SHEFFIELD City Hall **Saxon/Bedlam Choir**
SOUTH ELMSALL Little 'Un (0977 642333) **Strongheart**
YORK Spotted Cow **Mansel Storme Band**

Resurrect those Spandex strides from the wardrobe – SAXON are back, playin' a special one-off show in Sheffield (Monday)! Go for it, the Barnsley Big Teaser!

TUESDAY 22

BOSTON Axe And Cleaver (0205 367300) **Flame Foundation**
DUDLEY JB's (0384 253597) **Bathchair Suicide/Jealous Few**
GLOSSOP Trap Inn **Mansel Storme Band**
LEICESTER Royal Mail Public House (0533 622813) **Psycowreck/ Sticky Bob/Klingons/Mosh Baby**
LONDON Marquee (071-437 6601) **Silver Hearts/Dynamitte Inc/ Pipe Dream**
LONDON Swan, Fulham (071-385 1840) **Downspin**
NORTHAMPTON King Billy **Dance Of KIngs**
PORTSMOUTH RIP **Die Laughing**

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COUNTDOWN TO MEGADETH

Brace yourself!

Megadeth are about to hit our turf and wreak Speed Metal havoc by playing live their menacing new album, 'Countdown To Extinction'. And what kind of magazine would we be if we didn't offer our readers an exclusive kompetition with Dave and the lads?

Yep, that's right. We're offering one lucky *K!* reader (plus an accomplice) the chance to see the band in concert, and also play the MEGA GAME with two members of the band!

This cranium-testing game has been especially designed with the input of the band, and is available in various parts as an extra bonus to the forthcoming single 'Skin Of My Teeth'.

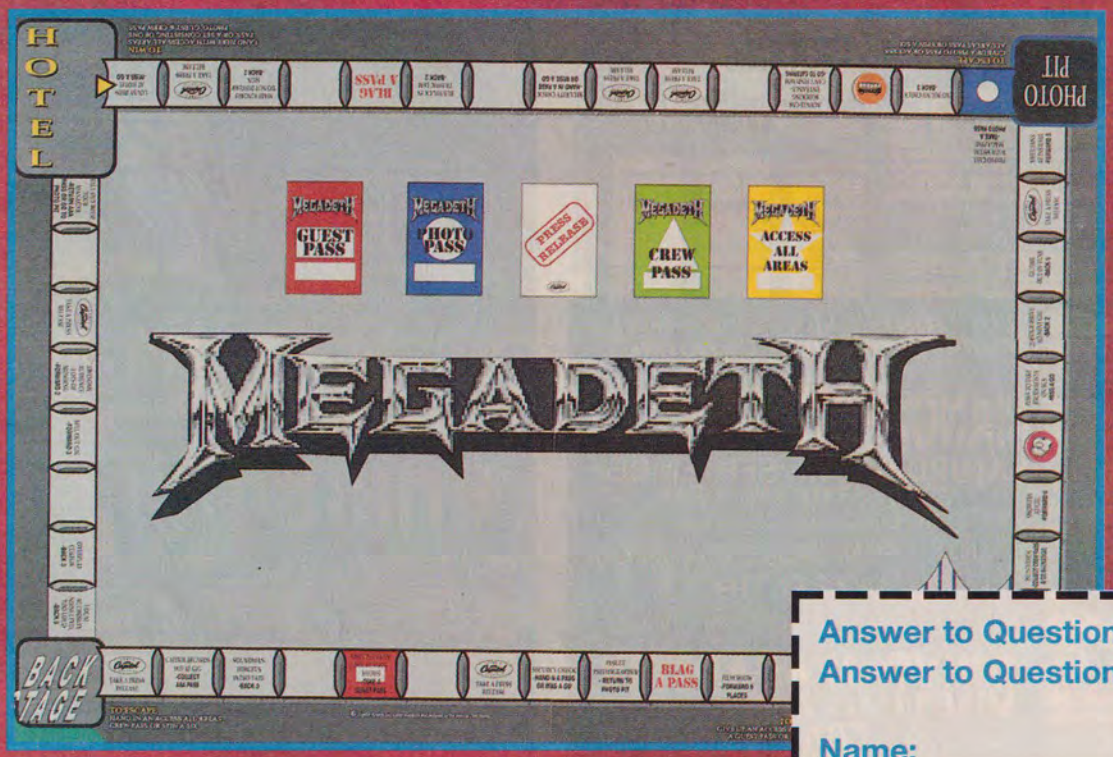
It is also worth noting that if one of the participants is in fact Mustaine himself, he is prone to cheating!

If you are unlucky enough not to score the full Megadeth experience, we have five belts to give away as runner-up prizes, of which there are only 30 in existence!

To enter this mega kompetition, simply answer these questions on the coupon below and send to: Megadeth Kompetition, *Kerrang!*, 52/55 Carnaby Street, London W1V 1PF, by September 19.

Question 1: Megadeth have played under an assumed name at inpromptu gigs in past couple of years. Was the alias: A) Vic And The Rattleheads B) Björn Again C) Naughty Naughty?

Question 2: On 'Countdown To Extinction' Dave Mustaine has written a song about sky-diving. Is it: A) 'Symphony Of Destruction' B) 'Sweating Bullets' C) 'High Speed Dirt'?



Above: The Mega Board game and (left) one of the extremely rare belts.

Answer to Question 1:_____

Answer to Question 2:_____

Name:_____

Address_____

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Age_____

Daytime phone number:_____

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999 Greatest Hits Live, on Streetlink Cat No STR CD 026
Cocksparrer, Shock Troops-Riot, on Slogan Cat No. SLOG CD 4
Peter and the test Tube Babies, Totally Test Tubed on Dojo CD 63

Sweet Mercy

September 23
Runcorn – Cherry Tree
September 25
Blackpool – The Tache
September 26
Southport – Arts Centre
October 9
Swansea – Coach House
October 10
Tony Pandy – The Naval Club
October 14
Swansea – Marthas Vineyard
October 15
Newport Gwent – T.J.'s
October 17
Norwich – The Oval
October 20
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October 24
Nottingham – The Arty
October 28
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October 30
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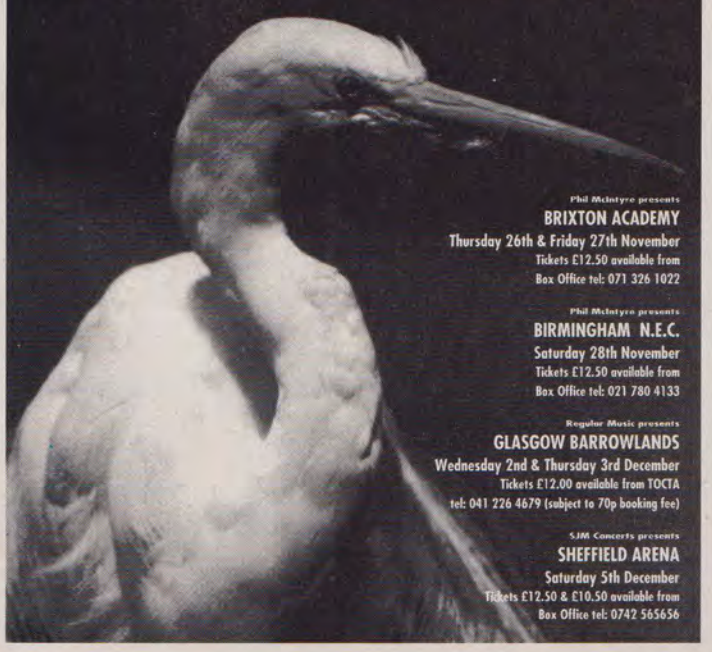

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TICKETS FOR ALL SHOWS AVAILABLE FROM USUAL AGENTS SUBJECT TO BOOKING FEE.

The New Single 'REST IN PEACE' Released Monday 24th August.

ALBUMS

1	2	AMERICA'S LEAST WANTED **Ugly Kid Joe** (Mercury)
2	1	LAUGHING ON JUDGEMENT DAY **Thunder** (EMI)
3	5	NEVERMIND **Nirvana** (Geffen)
4	7	FONTANELLE **Babes In Toyland** (Southern)
5	3	ANGEL DUST **Faith No More** (Slash/London)
6	13	TEN **Pearl Jam** (Epic)
7	4	THE EXTREMIST **Joe Satriani** (Relativity/Epic)
8	6	DON'T TREAD **Damn Yankees** (Warner Bros)
9	26	BLEACH **Nirvana** (Tupelo/SubPop)
10	23	ADRENALIZE **Def Leppard** (Bludgeon Riffola/Phonogram)
11	20	BRICKS ARE HEAVY **L7** (Slash/London)
12	11	COUNTDOWN TO EXTINCTION **Megadeth** (Capitol)
13	–	DOG EAT DOG **Warrant** (Columbia)

WARRANT: in the dog-house and in at Number 13!

14	8	USE YOUR ILLUSION II **Guns N' Roses** (Geffen)
15	9	PSALM 69: THE WAY TO SUCCEED AND THE WAY TO SUCK EGGS **Ministry** (Sire)
16	12	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
17	14	METALLICA **Metallica** (Vertigo)
18	16	PORNOGRAFFITTI **Extreme** (A&M)
19	17	DIRTY **Sonic Youth** (Geffen)
20	36	GENERATION TERRORISTS **Manic Street Preachers** (Columbia)
21	22	AS UGLY AS THEY WANNA BE **Ugly Kid Joe** (Mercury)
22	10	WHIPPED! **Faster Pussycat** (Elektra)
23	18	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
24	15	FEAR OF THE DARK **Iron Maiden** (EMI)
25	19	THE CRIMSON IDOL **W.A.S.P.** (Parlophone)
26	21	GREATEST HITS II **Queen** (Parlophone)
27	25	SLAVE TO THE GRIND **Skid Row** (Atlantic)
28	30	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
29	41	THE END OF SILENCE **Rollins Band** (Imago)

THE ALMIGHTY: Donington's openers turn top guns and re-enter again at Number 47!

METAL C

30	24	SALUTE **21 Guns** (RCA)
31	29	THE SOUTHERN HARMONY AND MUSICAL COMPANION **Black Crowes** (Def American)
32	32	LIVE AT WEMBLEY '86 **Queen** (Parlophone)
33	27	DANZIG III: HOW THE GODS KILL **Danzig** (Def American)
34	35	BADMOTORFINGER **Soundgarden** (A&M)
35	37	DEHUMANIZER **Black Sabbath** (EMI)
36	34	THE ART OF REBELLION **Suicidal Tendencies** (Epic)
37	50	TEMPLE OF THE DOG **Temple Of The Dog** (A&M)
38	39	SINGLES – ORIGINAL MOTION PICTURE SOUNDTRACK **Various** (Epic)
39	38	THE BEST OF DEATH **Death** (Under One Flag)
40	43	LEGION **Deicide** (Roadrunner)
41	49	MURDER INC **Murder Inc** (Devotion)
42	40	MARCH OR DIE **Motörhead** (Epic)
43	33	WAKING UP THE NEIGHBOURS **Bryan Adams** (A&M)
44	28	THE BEST OF EXODUS **Exodus** (Music For Nations)
45	47	PAJAMA PARTY **Poison Idea** (Vinyl Solution)
46	31	FORCE OF HABIT **Exodus** (Capitol)
47	re	SOUL DESTRUCTION **The Almighty** (Polydor)
48	42	GREATEST HITS **ZZ Top** (Warner Bros)
49	re	GREATEST HITS **Queen** (Parlophone)
50	48	AFTER HOURS **Gary Moore** (Virgin)

Compiled by MRIB

AMERICAN HM

1	1	COUNTDOWN TO EXTINCTION **Megadeth** (Capitol)
2	5	DON'T TREAD **Damn Yankees** (Warner Bros)
3	2	TEMPLE OF THE DOG **Temple Of The Dog** (A&M)
4	3	TEN **Pearl Jam** (Epic)
5	6	SINGLES – ORIGINAL MOTION PICTURE SOUNDTRACK **Various** (Epic)
6	4	DANZIG III: HOW THE GODS KILL **Danzig** (Def American)
7	7	PSALM 69: THE WAY TO SUCCEED AND THE WAY TO SUCK EGGS **Ministry** (Sire)
8	–	DOG EAT DOG **Warrant** (Columbia)
9	9	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
10	11	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
11	12	THE EXTREMIST **Joe Satriani** (Relativity)
12	13	WHIPPED! **Faster Pussycat** (Elektra)
13	10	ANGEL DUST **Faith No More** (Slash/Reprise)
14	8	BODY COUNT **Body Count** (Sire)
15	14	DEHUMANIZER **Black Sabbath** (Reprise)
16	18	BADMOTORFINGER **Soundgarden** (A&M)
17	15	MEANTIME **Helmet** (Interscope)
18	16	THE ART OF REBELLION **Suicidal Tendencies** (Epic)
19	17	METALLICA **Metallica** (Elektra)
20	–	JACKYL **Jackyl** (Geffen)

Compiled by CONCRETE MARKETING, 1133 Broadway, Suite 204, New York, NY 10010. Based on sales/orders at HM specialists across the US.

VIDEOS

1	4	EXPOSED II **Kiss** (PolyGram)
2	1	AT WEMBLEY **Queen** (PMI)
3	2	WE WILL ROCK YOU **Queen** (Music Club/Video Collection)
4	3	GREATEST FLIX II **Queen** (PMI)
5	5	GREATEST HITS **ZZ Top** (WMV)
6	6	BOX OF FLIX **Queen** (PMI)
7	7	GREATEST FLIX **Queen** (PMI)
8	8	ROCKING ALL OVER THE YEARS **Status Quo** (4 Front/PolyGram)
9	11	PHOTOGRAFFITTI **Extreme** (A&M)
10	9	SLIPPERY WHEN WET **Bon Jovi** (4 Front/PolyGram)
11	10	RARE LIVE **Queen** (PMI)
12	12	HITS OUT OF HELL **Meat Loaf** (SMV)
13	15	DEDICATION **Thin Lizzy** (4 Front/PolyGram)
14	17	TIME MACHINE **Dio** (PolyGram)
15	14	SIX OF ONE, HALF A DOZEN OF THE OTHER – A SINGLES COLLECTION 1982-1992 **Marillion** (PMI)
16	13	FUNKY MONKS **Red Hot Chili Peppers** (WMV)
17	18	LIVE IN RIO **Queen** (PMI)
18	re	PRIME CUTS **Alice Cooper** (Castle Music)
19	19	THE FIRST TEN YEARS **Iron Maiden** (PMI)
20	20	THE SONG REMAINS THE SAME **Led Zeppelin** (WHV)

Compiled by MRIB

HARTZ

IMPORTS

1	2	ABOVE BELOW AND BEYOND **Jennifer Batten** (Voss)
2	1	HEAVY BONES **Heavy Bones** (Reprise)
3	4	JACKYL **Jackyl** (Geffen)
4	–	VON GROOVE **Von Groove** (Chrysalis)
5	3	PATTY SMYTH **Patty Smyth** (MCA)
6	8	HOUSE OF DOG **Cats Choir** (Sonic Nirvana)
7	–	ONE NIGHT STAND **Casanova** (Warner Bros)
8	5	REFUGEE **Bad 4 Good** (Interscope)
9	7	LIVE AT THE WHISKEY '92 **Kansas** (Intersound)
10	9	THE PASSIONATE KIND **Jaime Kyle** (Atco)

Import Chart supplied by GREYHOUND RECORDS, 130a Plough Road, Battersea, London SW11 2AA. Tel: 071-924 1166.

INDIE METAL

1	1	FONTANELLE **Babes In Toyland** (Southern)
2	3	THE BEST OF DEATH **Death** (Under One Flag)
3	4	LEGION **Deicide** (Roadrunner)
4	6	MURDER INC **Murder Inc** (Devotion)
5	2	THE BEST OF EXODUS **Exodus** (Music For Nations)
6	5	PAJAMA PARTY **Poison Idea** (Vinyl Solution)
7	9	THE END COMPLETE **Obituary** (Roadracer)
8	12	CROWFORCE **Crowforce** (Devotion)
9	13	RETRIBUTION **Malevolent Creation** (Roadrunner)
10	8	SHADES OF GOD **Paradise Lost** (Music For Nations)
11	14	THE BEST OF DARK ANGEL **Dark Angel** (Under One Flag)

DARK ANGEL: doin' their best at Number 11!

12	7	REVOLUTION COME AND GONE **Various** (SubPop)
13	10	AQUA **Asia** (Musidisc)
14	11	PURE **Godflesh** (Earache)
15	17	THRESHOLDS **Nocturnus** (Earache)
16	15	ARISE **Sepultura** (Roadrunner)
17	20	AS THE FLOWER WITHERS **My Dying Bride** (Peaceville)
18	19	THE ALL POWERFUL FLUID **Bomb Everything** (Devotion)
19	16	BURNING IN WATER, DROWNING IN FLAME **Skrew** (Devotion)
20	18	RELATIVITY **Mama's Boys** (CTM)

Compiled by MRIB

REAPERS CHART

1	STENCH OF PROPHET **Brutal Truth**
2	EXORUCIATION **Repulsion**
3	COMPULSORY RESIGNATION **Sinister**
4	CORPORAL JIGSORE QUANDARY **Carcass**
5	ULCER **Comecon**
6	INFANTICIDE **Assück**
7	KILLING WITH KINDNESS **Napalm Death**
8	MUCUS SECRETION **Pungent Stench**
9	GOD DIED ON HIS KNEES **Incubus**
10	YEA LORD **Jesus Christ**

And this frightening artefact came, along with a bribe of two rather dubious-looking Turkish fags, from STEPHEN HOWES of NORWICH. "And I've met JASON ARNOPP!" he says. Could life be more exciting?!

SINGLES

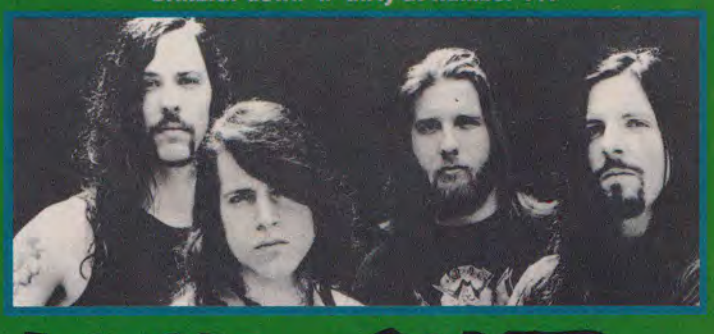
1	3	REST IN PEACE **Extreme** (A&M)
2	1	TOO MUCH LOVE WILL KILL YOU **Brian May** (Parlophone)
3	7	A SMALL VICTORY **Faith No More** (Slash/London)
4	8	MONSTER **L7** (Slash/London)
5	6	HAVE YOU EVER NEEDED SOMEONE SO BAD **Def Leppard** (Bludgeon Riffola/Phonogram)
6	17	TEARING **Rollins Band** (Imago)
7	–	THEME FROM M.A.S.H. (SUICIDE IS PAINLESS) **Manic Street Preachers** (Columbia)

MANIC STREET PREACHERS: lookin' to take the painless way out at Number Seven!

8	2	YOUTH GONE WILD/DELIVERING THE GOODS **Skid Row** (Atlantic)
9	5	NEIGHBOR **Ugly Kid Joe** (Mercury)
10	4	LOW LIFE IN HIGH PLACES **Thunder** (EMI)
11	–	DIRTY BLACK SUMMER **Danzig** (Def American)
12	24	EVERGLADE **L7** (Slash/London)
13	9	BREAKING THE GIRL **Red Hot Chili Peppers** (Reprise)
14	10	SILENT LUCIDITY **Queensrÿche** (EMI)
15	14	N.W.O. **Ministry** (Sire)
16	–	ADDICTED EP **My Little Funhouse** (Geffen)
17	11	COLD WORLD **Godflesh** (Earache)
18	29	WHO WILL STOP THE RAIN **Asia** (Musidisc)
19	12	DEAD HAPPY **Atom Seed** (London)
20	19	FROM HERE TO ETERNITY **Iron Maiden** (EMI)
21	15	LITHIUM **Nirvana** (Geffen)
22	13	DELIVER ME FROM EVIL **2 Die 4** (Polydor)
23	16	MIDLIFE CRISIS **Faith No More** (Slash/London)
24	20	SYMPHONY OF DESTRUCTION **Megadeth** (Capitol)
25	18	MARY (SHE MADE ME...) **Loud** (China)
26	21	EVERYDAY SUNSHINE/FIGHT THE YOUTH **Fishbone** (Columbia)
27	22	BLOOD AND GASOLINE **FM** (Music For Nations)
28	25	COME AS YOU ARE **Nirvana** (Geffen)
29	23	MAKE LOVE LIKE A MAN **Def Leppard** (Bludgeon Riffola/ Phonogram)
30	27	GREEN TINTED SIXTIES MIND **Mr Big** (Atlantic)

Compiled by MRIB

DANZIG: down 'n' dirty at Number 11!



LOCAL CHART

1	ONCE **Pearl Jam**
2	EVEN IN HIS YOUTH **Nirvana**
3	FIREFLY **Damn Yankees**
4	ANYTHING AT ALL **Mitch Malloy**
5	BODY COUNT **Body Count**
6	LAND OF SUNSHINE **Faith No More**
7	SEASONS **Chris Cornell**
8	LITTLE SISTERS **21 Guns**
9	ALL THE WAY **Balance**
10	BETTER THAN THE REST **Robert Hart**

A top-hole Local Chart here from DAVE, SUE and AL of VOLUME RECORDS in DURHAM, "suppliers of happening music to the North East's premier rock clubs", so they tell us! Cheers, chaps!

VIEW FROM THE BAR

■ 'ALLO, BOOZERS!
They said it couldn't be done. They said it *shouldn't* be done. They even said it was overdone. But that's okay, because we'd prefer to serve up burnt offerings than somethin' half-baked. Except to **Mörat**, of course, who likes his lettuce raw.

So what is it exactly, asketh thou, that the mysterious 'they' were pessimistically referrin' to? Only the mere FACT that yer ol' 'Bar buddies made it to yet another issue! Cos, believe you, us – an' it's truer than blue is blue an' **Dave Reynolds** smiles more than **Henry Rollins** – there are those out there who're just waitin' for us to fall.

O-o-oh yush. Waitin' for that issue of the Big *K!* which carries a dirty great apology in the vein of: They blew it! The 'Bar team couldn't get their heads together in time to dish out the slime!

But like the proverbial bad penny and **Black Sabbath** – we just keep on comin' back! Bigger, better, stronger, nastier than ever! Um, that's us, of course... not Black Sabbath. HARRGHHH!

We kill ourselves sometimes. Er, boozers, what're ya lookin' at us like that for...?

■ RIGHT THEN, might as well start at the bottom an' work our way up – an' ya don't get any lower than mighty mite **Thomas McRocklin**!

Yush, under the guidance of that man **Steve Vai**, the wee Geordie string-slinger is now in US teen terror outfit **Bad 4 Good**. Vai naturally produced the band's debut album **'Refugee'** – yet Steve obviously realised that a lotta cynics *(What? In the music biz!? Shurely shome mishtake! – Sincerely Shocked 'Bar Ed)* were gonna question whether it actually is our Thomas playin' all the guitar. (What with Vai bein' quite a dab hand in the sonic plank department 'imself...)

So what does he do as testimonial that he didn't strangle a single note on the record? He bleedin' goes the full hog an' swears on an affidavit! It'll all go right over Thomas's head...

■ TALKIN' OF big guys shadowin' the little dude, who the boggin' bog was that roadie geezer lurkin' statuesquely and purposefully behind teeny-tiny **Jennifer Finch** at the beginning of the reshent **L7 Marquee** blitz?

There was the diminutive (but dead 'ard, natch) one givin' it some way serious welly with what looked like her bodyguard towerin' behind her, arms folded bouncer-fashion, totally swampin' the bassist's persona!

Yet we're not ones to bear a grudge, and it won't hold us back from awardin' the big lug our imposin' **Chap Of The Week** trophy. Let's just hope next time L7 play he's behind the amps somewhere, polishin' it! HARGH!

■ *WORRA CHEEK!*
*After our rehsent piece on **Angie Jon**, the starlet who asked us to print photographic proof that her bits 'n' bobs weren't 'taped up' on the sleeve of **Naughty Naughty's 'Cocaine And Guns'** 45 – the band themselves felt the urge to respond with a five bum salute!*

"We would like it to be known," state the collective Naughties, "that in sympathy, we have included a pic to show that we weren't taped up either!"

Next week: More sex as art!

■ MEANWHILE, AT the **Marquee** the night previous, **Silver Hearts** vocalist **Marc Valentine** had taken over the gaff to shelebrate his 25th year.

Don't ya just wanna bounce 'im on yer knee an' go 'widdums'?

'Course, Marc'd probably prefer ya bought 'im a pint...

■ AND WITHOUT so much as missin' a beat (boom! boom!), we go from **Silver Hearts** to Wild ones! And the question which is on everyone's lips is, just what were **Ginger's Wildhearts** doin' in sunny (koff!) **Seattle** reshently?

The lads were down Washington way... flyin' saucer spottin'! And we hear Ginger wasn't disappointed!

"It just came out of the sky and fookin' 'ell, and it just looked... fookin' 'ell, and then as quickly as it appeared it just... fookin' 'ell – and I just said, flip me!" said Ginger in a detailed statement.

The re-mix of their EP will soon be available under its new US title, **'Mondo Akimbo A-UFO-O'**!

■ **JOAN JETT** once said that girls have balls – they're just a bit higher up. Yet **Chris Robinson** of **The Black Crowes** appears to be anatomically unaware of this FACT, as otherwise, while in New Zealand reshently, he wouldn't 'ave been so stoopid as to haul his frame up to **Baby Animals** songstress **Suze DeMarchi** and

DOWN WASHINGTON WAY!

Every week, it seems, a disillusioned cock-rocker is taking their leave of the City Of Angels and jetting club class to that *SubPop*-fuelled dream town the kids call *Seattle*. This week, *Jizzy Pearl* of *Love/Hate*!

*Scene: **Kim Thayil**'s living room. Kim, **Mark Arm**, **Tad Doyle** and visiting grunge grandfather **Bob Mould** sit, drinking coffee and discussing the profound effect their music has had on their lives and those of countless others. **Jizzy Pearl** bursts through the front door, dollybird in tow.*

***Jizzy:** "Rock 'n' roll, f**kers! What's goin' on? I hear this is the happening town, man. Well, here I am, ready or not!"*

***Mould:** "Sit down, boy! I've been gloomy for 62 years. It drips from my soul. I am life and I live through my music."*

***Jizzy:** "Lighten up, dude! Life's a party, ain't it? (Turns to dollybird) Hey babe, let me eat yer cookies!"*

***Arm:** "I feel ironic today! Everybody loves my town. Ha, what a joke!"*

***Jizzy:** "Hey man, need a singer? I like jokes. I'm a laugh-a-minute, dude. Did I tell ya about the time me an' **Vince** an' **Seb** saw these three bitches in the **Rainbow**, took 'em home an' tattooed our names on their cookies?! Chicks dug it, too..."*

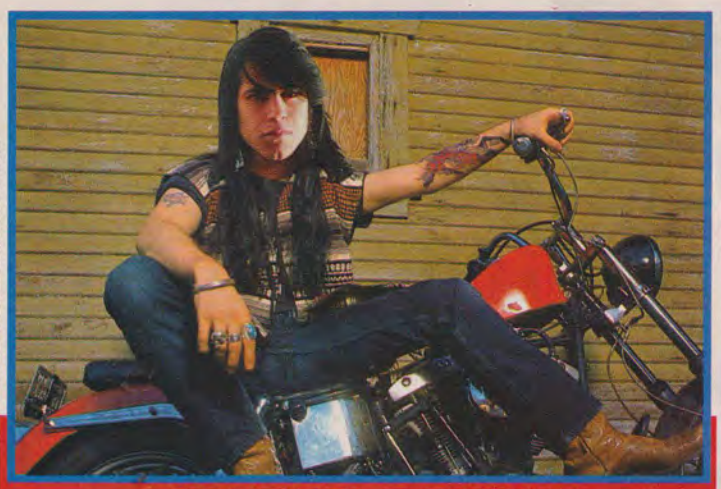
***Thayil:** "Wrote your names on them? What a comment! A living testimony in flesh. Your own name, breathing on someone else. Life in two places..."*

***Jizzy:** "They were all over the place, man. It was murder, I'm telling ya!"*

***Tad:** "MURDER?! MASS MURDER?! Man, I feel a song comin' on..."*

***Jizzy:** "Hell, I'm fitting in! Did I tell ya about the time I hung myself from the Hollywood sign...?"*

***Mould:** "How deeply ironic! Continue, boy..."*



Pic Mark Leialoha/Ross Halfin

'HAPPY DAYS'!

Starring Glenn Danzig as... Fonzig!

Scene: The *Cunninghams'* homely living room. As *Richie*, *Ralph* and *Pottsy* drink *Mrs C*'s lemonade, the familiar refrain plays... *'Sunday, Monday, Happy Days, Tuesday, Wednesday, Happy Days...'*

Richie: (coyly) "Say, Pottsy, how did you get on with MariJoBeth?"

Pottsy: "Gee, Richie, I just didn't know what to say to her! Plus Mr Wills gave us extra study last night..."

Ralph: "Extra study again? What a drag..."

Outside, clouds gather as a mighty motorbike roars up the Cunninghams' driveway, heralded by ravens and hell-hounds. Enter Fonzig, clad all in black, to wild screams from the audience.

Richie: "Hey, Fonz! Just the guy! Give ol' Pottsy here some advice on girls and stuff."

Fonzig: "Stupidity will be met with violence!"

Richie: "WOW!"

The audience whoops with delight as Mrs C enters.

Mrs C: "Hi, Fonzig! Would you like some lemonade?"

Fonzig: "Bring not forth your hell-liquid to quench my manly thirst!"

Mrs C: "Huh?"

Fonzig: "I bid thee go, woman! Now, the Gods await me. I must conquer them or die by my own sword."

Mrs C: "That's nice, dear. Are you staying for tea?"

Fonzig: "Nay, wench. Valhalla calls me."

Richie: (confused) "Well, we're going bowling if you wanna come..."

Fonzig: "Lucifer, turn not my head. I take my leave, fools!"

Everyone: "Huh?"

Fonzig: "Get thee behind me (etc etc etc)..."

declare: "If ya wanna be a rock singer, ya gotta have balls."

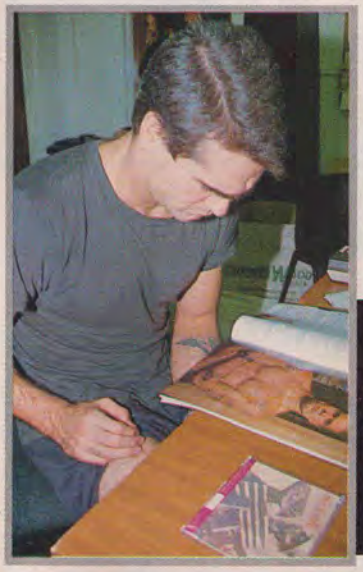
But girls will be boys, an' sweet Suze bopped 'im one on the jaw! We reckon she shoulda used her knee and tested his theory! HAAAAARRRGHH!

■ STICKIN' WITH Suze (and oooh, wouldn't we love to!), we hear... not that we're ones to gossip... that she's been walkin' out with **Dan 'Told'ja It'd Grow Back' Reed**. Ooooooooooh!

■ FROM **SUZE** to booze now, as we've had the final bar tabulations from the stars' bars at the reshent **Reading Festival**!

Clear winners, spendin' over £245 in a single night, were **L7**, and comin' in second with a sterlin' effort of 200 smackers were... **Nirvana**! But just who was it caught bringin' up the rear? Yup, ol' laughin' boy himself, **Hank Rollins**, with a measly 99p! Your round, 'Enry, ol' mate!

■ OOPS! GOTTA go, boozers. Time once again for us to become as one with the shadows, an' go rakin' down rock stars in dustbins, tap into their phone-lines an' pump our spies for info. Privacy? What's that? SEE YA!



Pic Paul Harries

■ *HERE'S LOOKIN' at you, kid. Rock's number one happy camper* **Henry Rollins** *checks out a reshent Big* K! *item on himself. Says Hank: "So tell me, this Rock 'N' Roll Dilemmas thing... it's supposed to be funny, right?"*

Next week: We reply – only if you want it to be funny, Henry!

RAW

80 PAGES OF VOLUME WITH ATTITUDE!

EXTREME AGGRESSION!

Yeah, RAW serves up a mega-dose of balls-out, in yer face anger with MEGADETH's vitriolic frontman-turned-political animal, DAVE MUSTAINE , and PANTERA's boxer-turned-screamer PHIL ANSELMO! What's more there's a massive, six page extravaganza on THE BLACK CROWES live and swiggin' in the US of A, mad bastard HENRY ROLLINS babbles on about the meaning of life, NIRVANA Rock out big time, WHITE ZOMBIE go ape, TROUBLE Doom out big time, and we hang out with VAN HALEN and POISON down Mexico way! It's a riot of full Metal action!

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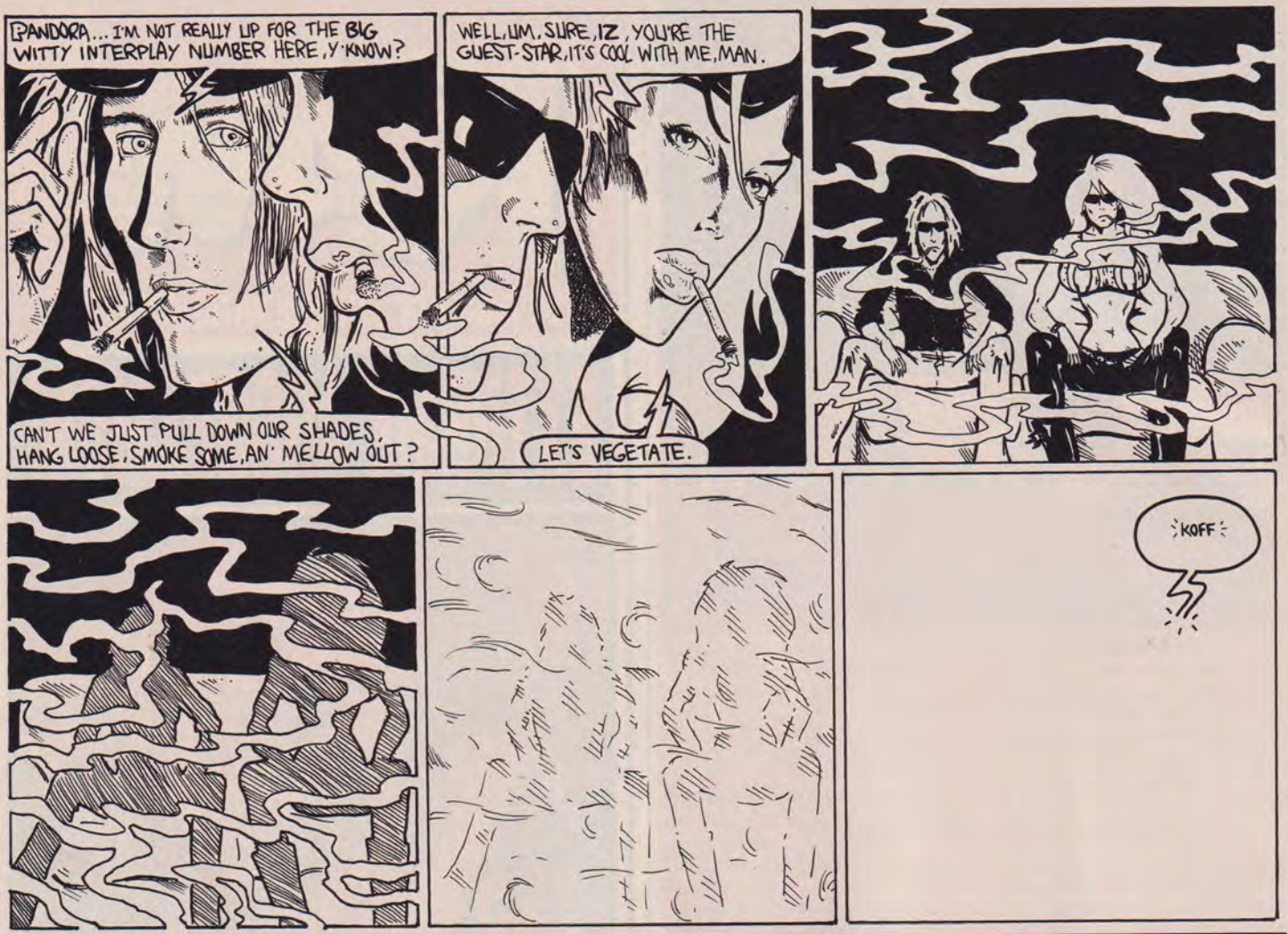
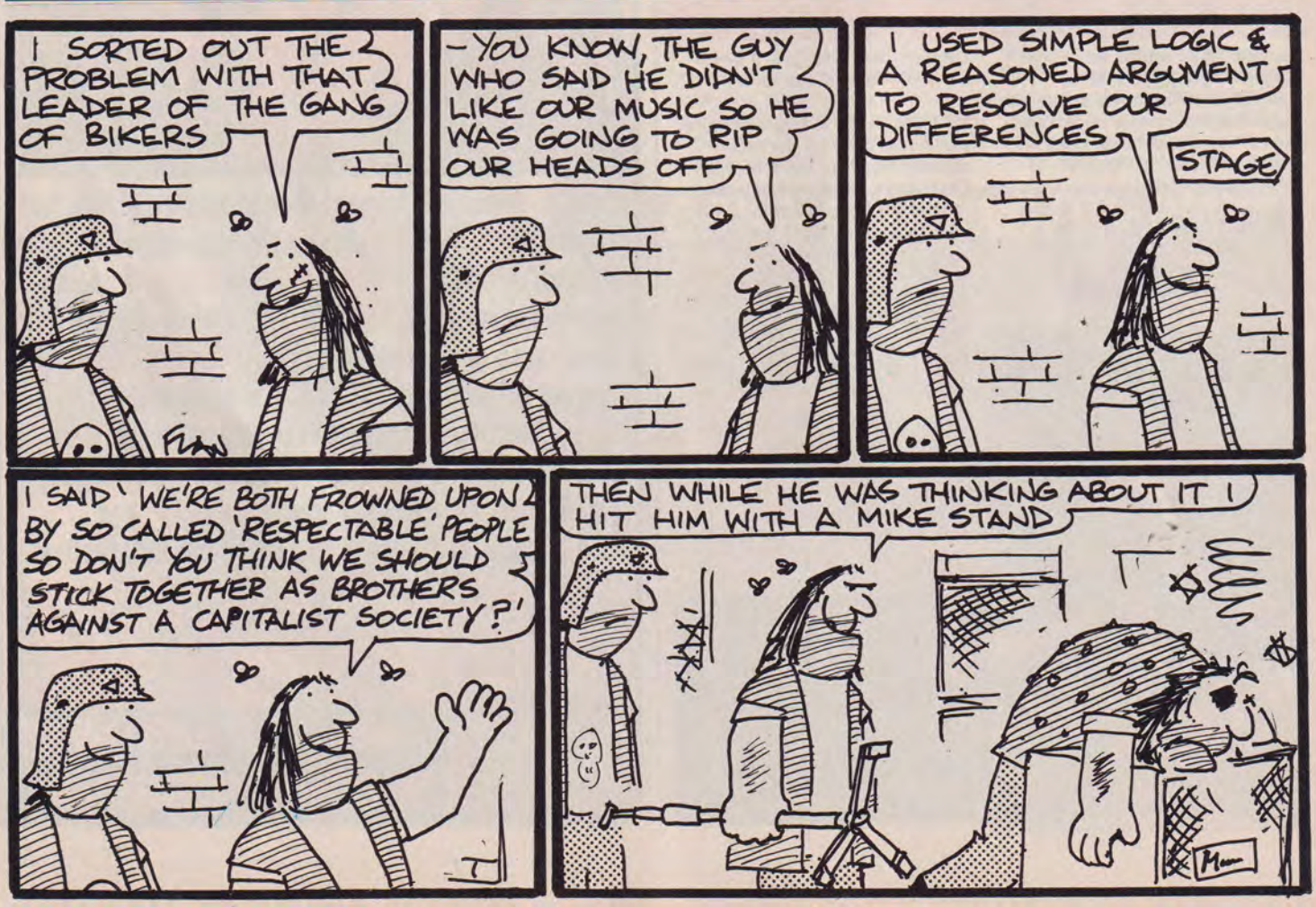
PANDORA PEROXIDE



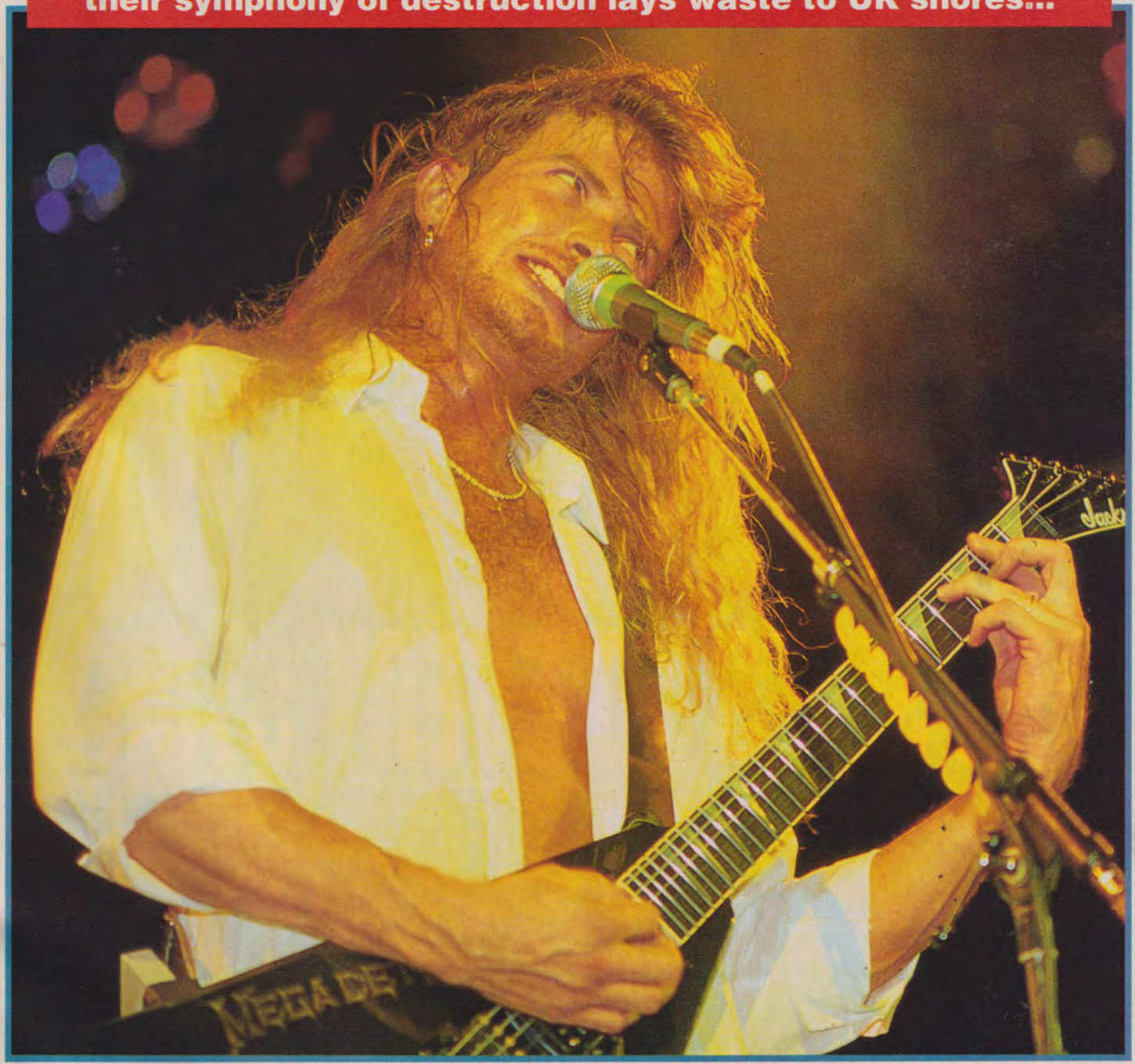
BRICK OUTHOUSE by Kevin B Flannery



NEXT ISSUE

MEGADETH

The countdown to extinction has begun! *Kerrang!* catches up with mighty motormouth Mustaine and Co in Spain, before their symphony of destruction lays waste to UK shores...



Pic Gene Ambo

PLUS!!!
WARRIOR SOUL
RAMONES
TESTAMENT
THUNDER

Kerrang! 411, cover-dated September 26, on sale September 23, is bound to sell out quickly. Make sure of your reserved copy by completing this form and handing it to your newsagent.

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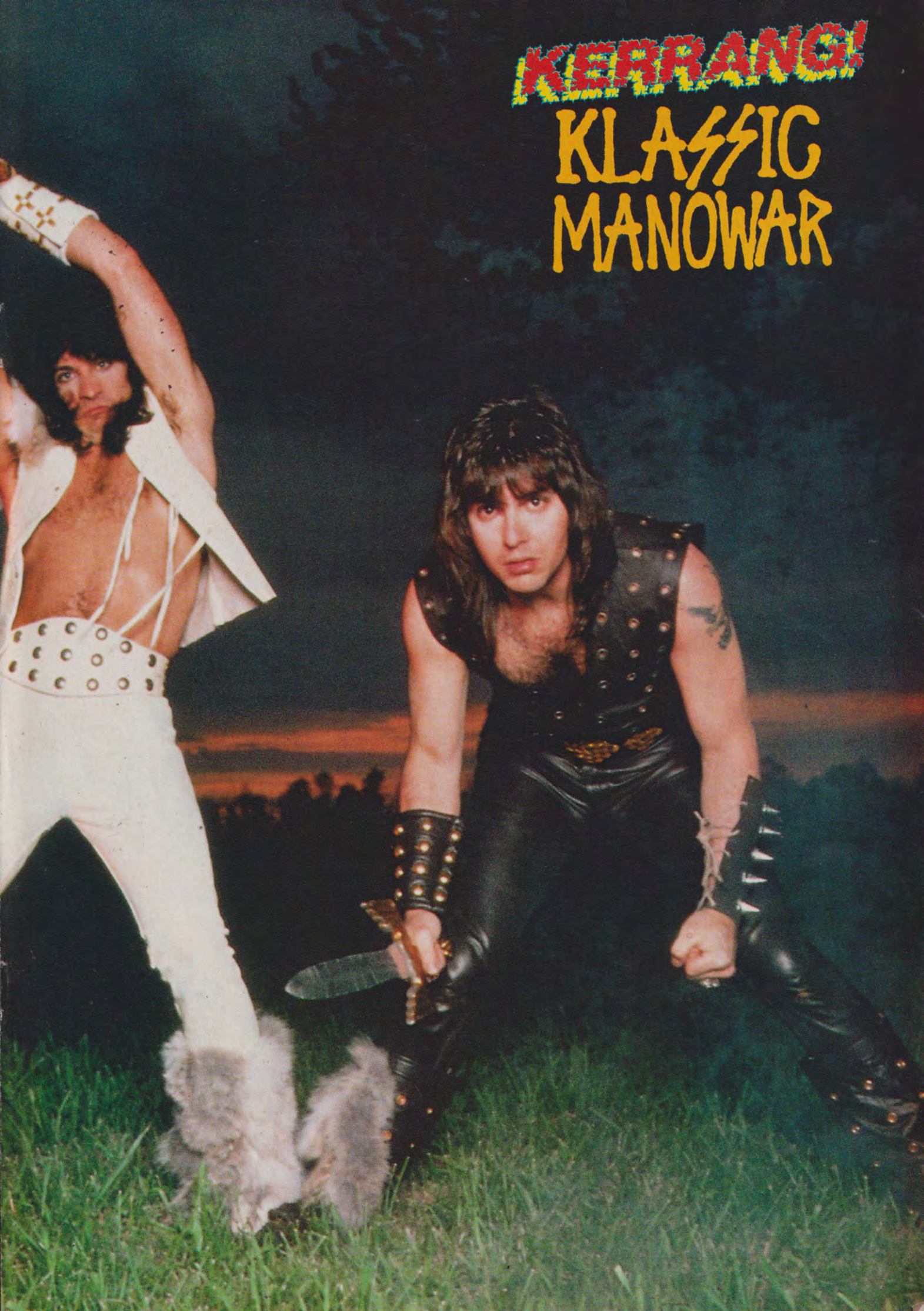
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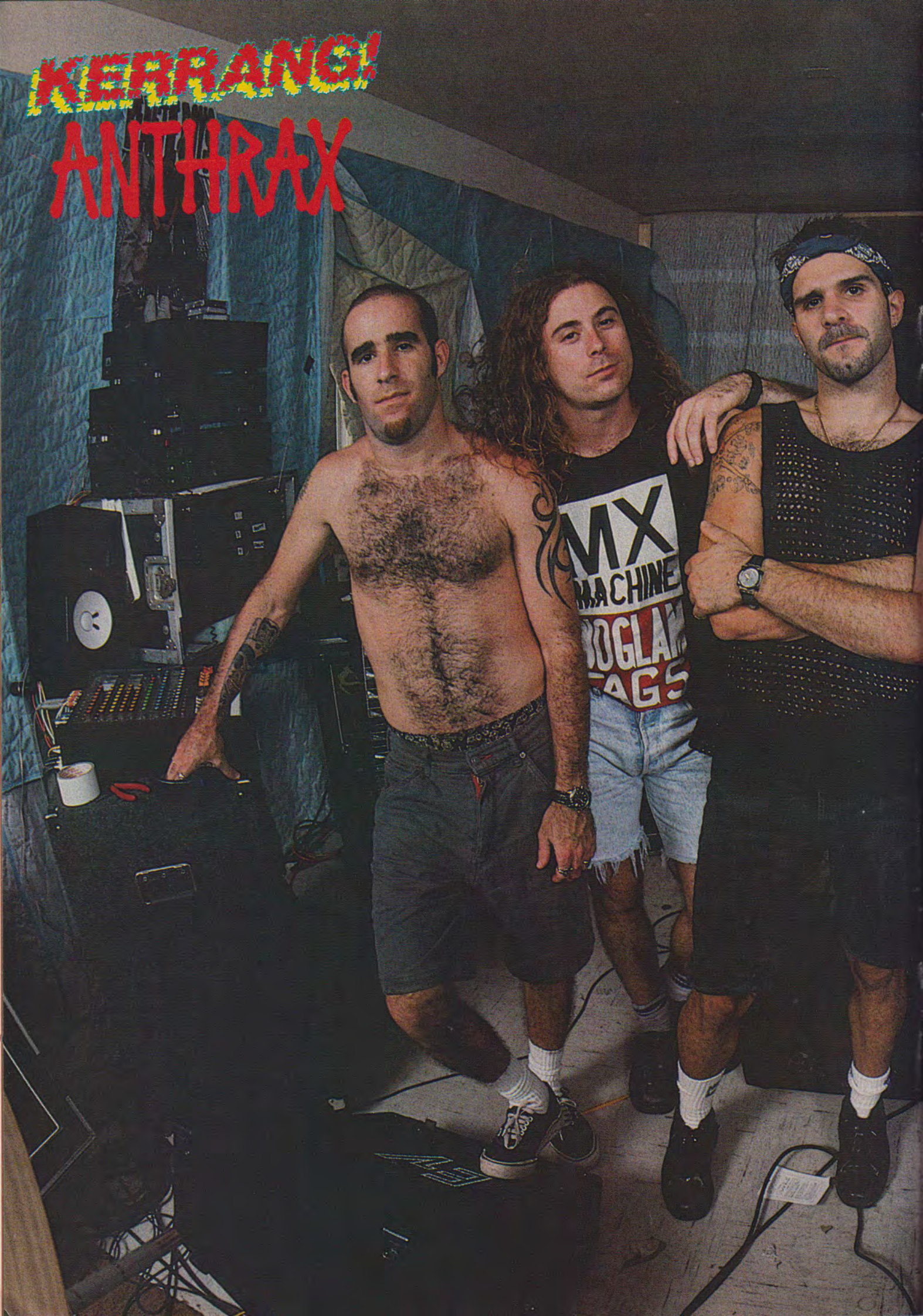

THE CURE
Pic Gene Ambo

KERRANG!
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Pic Mark Weiss/Idols

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Marshall
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Pic Mark Leialoha